

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.  
Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: JOHN B. McEWEN, M.A., Mus. D., Oxon., F.R.A.M.,  
F.R.C.M.

## MIDSUMMER HALF-TERM

will begin on Monday, 14th June. ENTRANCE EXAMINATION,  
Wednesday, 9th June.

## ORCHESTRAL CONCERT,

Queen's Hall, Tuesday, 15th June, at 3 p.m.

Conductor: SIR HENRY J. WOOD, Mus. Doc., F.R.A.M.

## CHAMBER CONCERTS,

Thursdays, 3rd and 24th June, at 3 p.m.

## L.R.A.M.

Last day of entry for the September Examination, 30th June.

## SPECIAL COURSES

FOR

## CONDUCTORS AND OPERA.

### PERFORMANCES OF

Hänsel and Gretel	...	...	...	...	Humperdinck
L'Amore Medico	...	...	...	...	Ermanno Wolf-Ferrari
Venus and Adonis	...	...	...	...	(First performance in England.)
Dross (A Melodrame)	...	...	...	...	Dr. John Bull
Falstaff	...	...	...	...	Paul Corder

And by Special request, one performance of Verdi  
will be given at the Scala Theatre, beginning about 12th July.

### THE TRAINING COURSE for TEACHERS

which has now been entirely re-organized and associated with a  
definite examination and diploma, will be inaugurated Michaelmas  
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## LONDON SOCIETY OF ORGANISTS.

FOUNDED 1923.

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Particulars and application to the Hon. Sec., DR. J. WARRINER,  
De Crespigny House, Denmark Hill, S.E.3.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.7.

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HER MAJESTY THE QUEEN.

President: H.R.H. THE PRINCE OF WALES, K.G.

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The College offers a Complete Course of Musical Education to  
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free musical education.

Classes for Score Reading, Conducting, Training of Teachers,  
Musical Criticism, and Ballet, are held at the College.

The OPERA CLASS has the use of the fully-equipped College  
OPERA THEATRE, with SUNKEN ORCHESTRA.

EXAMINATIONS for Associateship of the College (A.R.C.M.),  
in all subjects, held three times a year, in April, September, and  
December. Syllabus and all particulars may be obtained from the  
Registrar of the College.

## The Royal College of Organists.

Candidates for Fellowship are requested to note that in the  
first few copies of the current Regulations, the requirement for  
question 3 (C.) of the morning paper was left blank; it is Septet in  
E flat, Op. 20, Beethoven, Miniature Score. (Goodwin & Tabb.)

The SOLO-PLAYING TESTS for the next F.R.C.O. EXAM-  
INATION are:

Prelude (without Fugue) in E flat, "St. Ann." J. S. Bach. (Novello,  
Book 6, page 28; Augener, p. 133; Peters, Vol. 3, No. 1.)

Choral Prelude on Newtown, Charles Wood. (No. 6 of 16 Preludes,  
Vol. 1, Stainer & Bell.)

Fantasia in F minor, Mozart. (Best's arrangements, No. 76,  
p. 1000; Novello.) This arrangement only.

The selected pieces set for the July, 1926, A.R.C.O. Examination,  
differ from those set for January, 1926.

Candidates selecting Group 5 of the Associateship pieces are  
requested to note that the Choral Prelude, "All men must die"  
("Alle Menschen müssen sterben") is on page 119, Book 15, of  
Novello's old edition, and on page 121 of the new edition.

All Candidates for the next Examinations must send in their  
Names for FELLOWSHIP by JUNE 10th, for ASSOCIATESHIP  
by JUNE 17th. In the case of NEW MEMBERS proposal forms  
duly filled up must be sent in before JUNE 3rd. No names will be  
entered after the above dates.

Examination Regulations, list of College Publications, Lectures,  
&c., may be had on application.

Examples indicating the character and approximate difficulty of  
the NEW TESTS, set for the first time at the July, 1924,  
Examinations, may be obtained at the College. Associateship or  
Fellowship, 6d. each (post free).

N.B.—The attention of members and those interested is drawn to  
the fact that the Annual General Meeting will be held at 2.45, and the  
Diploma Distribution at 3.15, on Saturday, July 24.

An Organ Recital by Mr. G. Thalben-Ball, Organist of the Temple  
Church, and a Conversazione will follow the Diploma Distribution.

H. A. HARDING, Hon. Secretary.

Kensington Gore, S.W.7.

## ROYAL

## MANCHESTER COLLEGE OF MUSIC.

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New Professor of Singing, MISS MARQUERITE SWALE.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

Instituted 1822. Incorporated by Royal Charter, 1850.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: JOHN B. McEWEEN, MUS. D., OXON., F.R.A.M., F.R.C.M.

## LICENTIATESHIP EXAMINATION.

EASTER, 1926.

The following CANDIDATES were SUCCESSFUL:

HARMONY, COUNTERPOINT, and COMPOSITION.—As TEACHER: Jeanne Maude Herbert Smith (Christmas, 1925).

EXAMINERS: A. J. Greenish, Mus. D., Cantab., Stewart Macpherson, William Wallace.

SINGING.—As TEACHERS: Caroline Mary Anderson, Mona Grace Archer, George Brunswick-Bartlett, Winifred Bradley Corbitt, Hilda B. Freeman, Gladys Kathleen Mary Gibson, Ethel M. Hough, Edith Maud Jackson, Robert McCallum, Dora Gladys Murby, Dorothy Mary Richards, John Edward Smith, Jessie J. M. Warren, Ada Woolfson.

As PERFORMERS: Nelly Bamford, Dorothy E. F. Blagdon, John Bowes, Beatrice Bridges, William Thomas Case, Kathleen May Coombs, Alice Mary Dawes, Maud Donald, Vivien G. Evans, Eva Farrer, Emily Mary Margaret de Guigne, Winifred Hardinge, Hilda Elizabeth Harries, E. Dunstan Hart, Dorothy Gladys Hubbard, Doris Margaret Clifton Izsett, Irene Keeys, Hilda Mabel King, Florence Marian Lance, Luned Lewis Jones, Helen Lowthian, Elsa Mary Mills, Elsie Milne, Myfanwy Morgan-Jones, Blodwen P. Owen, Annie Geraldine Packman, Eileen Palmer, Betsy de la Porte, Grace Lilian Reynolds, Frederica B. E. Rich, Sarah Jane Rosser, Jennie Swinn, Sylvia Grace Vallance, Dora Wood Vodrey, Edna Hilda Wilson.

EXAMINERS: Thomas Thorpe Bates, John Booth, Edward Hies, J. Frederick Keel, Thomas Meux, Selina Pitt Soper, Marcus Thomson.

PIANOFORTE.—As TEACHERS: Leila Allen, Margaret Andrews, Grace Athorp, Kate W. Aspin, Margaret Aston, Katherine Marie Atkinson, Kathleen Bailey, Gladys Mary Baker, Nona Margaret Baker, Grace Mary Hatfield Ball, Mary Catherine Beattie, Sylvia Austen Bell, Anna Benington, Nora Bennett, Kathleen Berry, Ethel Nita Betteridge, Ethel M. Blagbrough, Margaret Boffey, Kathleen Grace Boycott, Elsie May Boyes, Joy Marion Bridgens, Freda Broadhead, E. Lucy Brough, Antony Francis Brown, Dora Margarita Brown, Ruth Brownson, Edith Bruck (Christmas, 1925), Gertrude Frances Elizabeth Bryans, Beatrice Eleanor Burling, Ethel Winifred Carr, Kathleen de Carteret, Jane Margaret Amy Cazenove, Violet Layton Chamen, Charlotte Helena Cheetam, Thomas Christy, Nelly Coates, Freda Cockersoll, K. Phyllis Colinton, Kathleen Margaret Collis, Laura Kathleen Connery, Edna Evelyn Cook, William Cooke, Doreen Agnes Coyne, Vera Crabbs, Kathleen Lissett Craddock, Marjorie Hilda Crocker, Margaret Hardie Dalgleish, Grace Emma Daniels, Agnes Gwendoline May Davies, Bessie Davies, Margaret Ellen Davis, Mollie Deverill, Janet O. Dickie, Gertrude Alice Dixon, Janet Kane Duffy, Ivah Dumaresca, Mary Rogerson Dunkerley, Wilhelmina F. Dunster, Harold Durrant, Norah Dale Easter, Mary Ann Elizabeth Easton, Enid Christine Eddy, Marjorie Kathleen Edwards, Kathleen A. H. Elliott, Margery Elston, Winifred England, Frances Prudence Evans, Molly Evered, Thomas Fawkes, Ella T. Ferguson, Winifred Rachel Foster, Elsie Kathleen Frank, Susan King Freeland, Eveline E. D. Freeman, Beryl May Furrer, Alexander Gordon Fyfe, Richard Hough Garner, Jean Ross Gibson, Beatrice Gilbert, Edith Gillott, William Edward Glover, Hilda Edith Gough, Agnes Maud Greenland, Idris Griffiths, Margaret Guy, Bertha Mary Haddon, Christine Martin Halliday, Norah Alice Hamer, Mary Hamilton, Phyllis Hardinge, Joyce Haslam, Freda Louisa Hutton, Frances Lois Hawk, Hilda Hayson, Joyce Anstey Hedditch, Kathleen Una Hek, Vera Henry, Henry Henthorn, Winifred Ethel Hogben, Winifred Nicholson Hoggett, Marjorie E. Holden, Kathleen Dinah Hooper, Maud Marion Hough, Gertrude Rose Hull, Lily Ingram, Eric Jackman, Kathleen M. Jaques, Agnes Jessop, Mabel Stewart Johnson, Mildred Mary Johnson, Gladys Jones, Katharine Marshall Jones, Marjorie Jones, Phyllis K. Jones, Elsie Lilian Jupp, Elsie Rose Keevil, Eveline Freda Kenwood, Eileen Mary Knights, Dorothy Knowles, Dorothy Mary Lane, Marion Ruth Landey, Mavis Beatrice Lardge, Doris Emily Larkin, Barbara Larrett, Winifred Ellen Lea, Alexander Elus Levine, Harold Llewellyn Long, Winifred Edith Long, Doris Winifred Longley, Ernest Henry Lush, Mildred E. Mabey, Margaret Macdonald, Mary D. H. MacLagan, Maude Alexandra Madill, Hermione Hilda Maloney, Mildred Mowbray Marriott, Beryl Alice Matchwick, Claudia Elizabeth Matthews, Gertrude Veronica McKee, Eliza Cooper McRae, Agnes Virtue McWhirter, Florence Vera Meakin, Muriel Mettiam, Rosamond Millais, Grace Milner, T. Antony Moffitt, Hope Margaret Moncrieff, Gwendoline Moore, Nellie Moore, Gwendolyn Morgan, Mabel Morris, Minna Louise Murray, Florence Louisa Naylor, Dorothy Nicholson, Noel Dorothea Niven, Winifred Amelia Nowlan, Nina Oldfield, M. Gwendoline Owens, Herbert Louis Page, Greta Gertrude Miriam Parkinson, Winifred Blanche de Vere Parkinson, Winifred Maud Pearson, Katherine Helena Peck, Irene E. Perrett, Edith Elizabeth Perry, Michael Edwin Hamilton Phelps, Kathleen Nora Irene Pickard, Ena Philomen, Henry Pierre, Bessie Porter,

## ROYAL ACADEMY OF MUSIC—continued.

Alice Vera Preece, Enid Price, Kathleen Augusta Price, Eveline Rose Pritchard, Winifred Jessie Proctor, Catherine Ruth Pugh, Dorothy Muriel Ellen Putland, Eileen Ruth Telford Quick, Lily Doris Rankin, Jean Elizabeth Recordon, Ruth Reichardt, Adelaide Katherine Richardson, Sybil Mary Richardson, William Joseph Riding, Rosalie Mary Roberts, Corinna Alexandra Rolfe, Isobel Wilhelmine Hannah Routley, Frank Rushton, Dorothy Mary Seagrove, Herbert Arthur Shead, Dora Fanny Sheehan, Leonard Thomas Shepstone, Nancy Emily Skyrme, Doreen Slack, Florence Victoria Southworth, Cicely Speld, Hilda Mary Spurge, Marjorie Ethel Starke, Marjorie Mary Steele, Mary L. Stevens, Rosalie Westrope Street, Doris Adeline Strong, Ruby Frances Sutcliffe, Esther Elizabeth Way Thacker, Annie Price Thomas, Dorothy M. Thompson, Mary Johnstone Thomson, Norah May Tillstone, Margaret Trail, Lilian Rose Trott, Winifred Laura Turner, Lillian Varley, Carlos Alfonso Colebrook Vazquez, Janet Sharp Wales, Maud S. V. Walker, Barbara Helen Wallace, Alfred Albert William Warner, Mary Warner, Phyllis Warrington, Greta Mary Webb, Jack Werner, Frances Jennings Williams, Rose Wong, Jessie Woods, Nellie Woods.

As PERFORMERS: Margaret Cecilia Albu, Winifred Mona Bowden, Muriel Carolyn Bradford, Cecil Mary Branson, Chrissie May Harvey, Elsie Gladys May Hoger, Frederic Marsh Jackson, Ethel Kerkin, Reginald King, Olive Mary Page, Joyce Rollett, Louise Rust, Haydn Lawrence Sail, Phyllis Katherine Mary Sharp, Reginald Francis Shorter, Edna C. O. Stanton, Rhys Donald Lloyd Thomas, John William Trueman, Winifred Doris Whitehead.

EXAMINERS: Carlo Albanesi, Victor G. Booth, York Bowen, Ambrose Coviello, Harold Craxton, Isabel Gray, Welton Hickin, W. J. Kipps, Thomas B. Knott, Vivian Langrish, Dora Matthey, Frederick Moore, Brian Nash, John Pauer, Max Pirani, Claude F. Pollard, Charles F. Reddie, Felix Swinstead, B. McCara Symons, Lawrence Taylor, Egerton Tidmarsh, Percy Waller, Septimus Webbe, Cuthbert Whitmore.

ORGAN.—George Thorn.

EXAMINERS.—Stanley Marchant, Mus. D., Oxon., Reginald Steggall, Walter S. Vale.

ORCHESTRAL INSTRUMENTS.—VIOLIN.—As TEACHERS: Lily Barca, Irene Gyneth Briscoe, Winifred Gavine, Anne S. Harris, May Nesbitt, Elsie L. Smith.

As PERFORMERS: John Marsh, Phyllis Mary McDonald, Doris Smith.

VIOLA.—As TEACHER: Irene Crowther.

VOLONCELLO.—As PERFORMER: Winifred E. Read.

HARP.—As PERFORMER: Winifred M. Bailiff.

TRUMPET.—As PERFORMER: Arthur William Burton.

EXAMINERS: Spencer Dyke, Marjorie Hayward, James T. Lockyer, Gwendolen Mason, B. Patterson Parker, J. Solomon, Herbert Walenn, H. Wessely.

BANDMASTERSHIP: Robert George Jones (Christmas, 1925).

EXAMINERS: B. J. Dale, Neville Flux, B. Walton O'Donnell.

PIANOFORTE ACCOMPANIMENT: Dorothy Clare, Doris Annie Waymark.

EXAMINERS: Welton Hickin, Vivian Langrish, Montague Phillips, Cuthbert Whitmore.

AURAL TRAINING AND SIGHT-SINGING: Maud F. Braitch, Marie Dyer, Dorothy Kathleen Fryer, Winifred Kathleen Medway, Muriel Gwendoline Pattison, Edward Henry Taylor.

EXAMINERS: A. J. Greenish, Mus. D., Cantab., Ernest Read, Frederick G. Shinn, Mus. D., Dunelm.

VOICE CULTURE and CLASS SINGING: John Harrison Grayson, William Thomas Hood, George Frederick Lewis, Christina M. Lyle, Catherine Reynolds, Donovan Frank Ryan, Katharine Frances Tower.

EXAMINERS: A. J. Greenish, Mus. D., Cantab., Stewart Macpherson, Stanley Marchant, Mus. D., Oxon.

ELOCUTION.—As TEACHERS: Mabel Baker, Martie Ball, Bessie Barwell, Dorothy Essex Dayus, Charles Leslie Diplock, Hilda Hardie, Alice Winifred Hawes, Gertie Lewis, Eileen Midwood, Florence Muriel Pettie, Grace Nixon Stewart, Ethel Margaret Tate, Harry Martin Triggs, Ida Warrand-Jackson.

As PERFORMERS: Sylva Dartsis, Winifred Davies, Mollie Lucy Mainland Dodd, Betty Johnston-Noad, Holly Edin Morgan, Kathleen Noton, Edie Kate Oliff, Ivor Waddington, Rene Winstone.

EXAMINERS: Acton Acton-Bond, Wilton Cole, Cairns James, Cecil Martin, Constance Newell, Katie Thomas.

J. A. CREIGHTON, Secretary.

BIRMINGHAM & MIDLAND INSTITUTE  
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Paradise Street, Birmingham.

# The Musical Times

AND SINGING-CLASS CIRCULAR

JUNE 1 1926

(FOR LIST OF CONTENTS SEE PAGE 561.)

## OUR THOUSANDTH NUMBER

When any monthly journal—above all one devoted to music—reaches its thousandth number there is a reasonable cause for jubilation. Of course, the distinction between Nos. 999 and 1,000 is almost entirely a matter of sentiment and convenience; but no excuse is needed for making much of it. We see the same curious attachment to round figures in many other departments of life. A batsman may profess to be unconcerned with the statistical side of his achievements, yet in his heart of hearts he can never be indifferent to the passage of his score from forty-nine to fifty, and still less is he unmoved during the collection of the fateful ten runs between ninety and a hundred. To fall short of the century—even by a cipher—is to qualify for the commiserating 'Hard luck!' whereas its attainment may ensure a niche in 'Wisden.' And—to take one more example, of a widely different kind—every shopkeeper knows that the difference between 9s. 11 $\frac{3}{4}$ d. and 10s., though nominally a farthing, is actually a profound psychological factor that may turn the balance between sale and no-sale—especially if the hovering customer be a woman. Deference to this respect for the round figure justifies No. 1,000 of the *Musical Times* appearing with a flourish that, on severely practical grounds, might as fitly accompany Nos. 999 and 1,001.

Our readers are aware that the *Musical Times* is easily the oldest of English musical journals, but probably few of them realise that it is one of the two or three oldest in the world. Apparently its only rivals in longevity are *Le Ménestrel* (1835), *Cecilia*, a Dutch journal founded in 1844, and *Signale für die Musikalische Welt* (Leipsic, 1843).

It is of course easy to attach too much importance to mere age for its own sake. There are, however, some matters in which it becomes the best of credentials. Thus it is conceivable that an excellent musical magazine may be cut off untimely—the article on 'Musical Periodicals' in *Grove* mentions several instances—but it is hardly possible that a poor one may live long. Even at the present time the public that cares enough about music to read its periodical literature is comparatively small, and a musical journal that does not speedily make itself more or less indispensable to a large proportion of that small public must go under. If this is so to-day how much more was it the case in the early days of the *Musical Times*!

Yet the test of more recent years has been no less exacting. The *Musical Times* began its career as one of the only two English journals devoted to the art (its fellow was the *Musical World*, which lived from 1806 till 1891), and for many years it was almost alone. To-day it is merely one in a considerable group of musical monthlies. This being so, the fact that it is at present larger, not only in bulk and scope, but also in circulation, than at any previous time in its long career, justifies a little sober elation on the part of the staff.

We said above that age is one of the best of credentials for a journal. But is 'age' the most appropriate word? Is not a long-lived journal one of the best examples of perpetual youth? Its salvation lies in its succession of editors and contributors, with every one of whom it has a chance of renewing itself. It may, therefore, be younger in spirit than in far earlier days before the passage of years had brought about frequent infusion of new blood. A journal that has lived only long enough to have had one editor may be in danger of growing old with him; long before it is middle-aged it may suffer from senile decay, while its centenarian rival may be enjoying the vigour of youth.

A comparison between the first issue of the *Musical Times*—a facsimile of which is presented with this number—and its present form may be taken as fairly representative of the development of musical life in this country during the past century. Although that development helps a musical periodical by increasing its public, and by providing it with ample material, it sets up some problems not easy of solution.

Thus, the *Musical Times* has now to deal with a far greater variety of matters than at any previous time in its history, and as a result its news department—inevitably the least satisfactory side of a monthly journal's work—is a problem that cannot be solved to the satisfaction of all our readers. We take this opportunity of pointing out that anything like full reports of all the important happenings during the month would more than fill the whole of our space. Moreover, events that take place during the last ten days of the month are too late for notice in the ensuing issue. Held over till the following number they have lost almost all value as news, and must either be 'scrapped' or recorded in the briefest manner. This explanation of an obvious fact seems to be necessary, if we may judge from occasional complaints as to the omission or compression of news. Readers may be assured of our desire to deal with local events as fairly and fully as is possible in an organ that appears monthly, and that has to close its news department about ten days before the date of publication.

Another matter in this connection calls for a word. It is sometimes pointed out that we deal far more fully and critically with London than with provincial events. Here again the explanation ought to be obvious. Criticism is of no value

unless it is both authoritative and first-hand. We are able to ensure that our reports of London concerts answer both requirements, whereas many of the critical notices that would come from provincial correspondents would inevitably be neither. It thus seems better to cast the provincial news into the form of a record that shall give a good idea of musical happenings in the country in general rather than confine itself to a few large centres. A performance of a Handel oratorio in a small village or town may be more significant, and may represent musical activity among a bigger proportion of the local population, than many an important concert in a large city. Certainly it is far more worthy of notice than a shekel-gathering affair by a touring party of 'international celebrities.' The policy of the *Musical Times* from its earliest days has been to encourage music-making, especially choral, in small centres, and, believing that policy to be sound, we continue it. Not in vain, we hope, is the retention of the original sub-title of the journal—*Singing-Class Circular*. And our recent return to the early practice of the *Musical Times* of setting out its provincial news in alphabetical order, with the name of the town (however small) clearly displayed, is designed not only for ease of reference, but also in order that conductors and others in remote centres may feel that their efforts, though modest in scale, are not unimportant.

After all, concerts in large towns receive ample notice in the big provincial newspapers, many of which now contain adequate and well-written musical columns; further reference in a monthly journal, save for purposes of bare record, is of little moment, whereas to the village choral society a few lines in the *Musical Times* may mean much—as we are constantly discovering.

Among recent developments in our columns readers will have observed that the space now devoted to reviews has been greatly increased. We believe this space to be well spent, and, so far as we can judge from their letters, readers are of the same opinion. More books on music are now published than ever before, and the output of new music of all kinds is at least as large as ever. We hold that one of the best services a musical journal can render its readers is to include critical notices of as large a proportion of these new works as possible. This policy has the further merit of being advantageous on the economic side of the art, as it benefits alike authors, composers, and publishers. We claim, therefore, with some pride, that the *Musical Times* gives far more space to reviews than any other English musical journal—and perhaps more than any other journal whatever, except such special organs as *The Times Literary Supplement*.

Hereabouts we begin to be uncomfortably conscious that this is a somewhat prolonged solo on our own trumpet. We hope it is excusable in the circumstances, the more so as in our correspondence columns we usually suppress compliments and print complaints.

We take this opportunity of thanking the many rank-and-file readers for the encouragement they constantly give us. If we do not print their letters, or make direct response, it is not from lack of appreciation, but because we think that the best form of acknowledgment is a constant endeavour to make the *Musical Times* increasingly worthy of their support.

In the Jubilee number of the *Musical Times* (June, 1894) appeared a number of appreciations from, among others, Parry, Grove, Mackenzie, and W. E. Gladstone. Acting on the precedent thus set, we invited a number of representative musicians to send us a few lines on our thousandth issue. The readiness, kindness, and cordiality of their response leaves us both grateful and—we confess—a trifle embarrassed.

The *Musical Times* has—by its steady-mindedness and its quiet and happy persistence—secured for itself a warm place in the hearts of all musicians. It never fusses, and is never bitter. It records month by month the making of contemporary musical history, in a form both attractive and readable. Its aims, which are serious and generous, are realised, in the hands of the present Editor, with a touch of devilry and humour which make good and stimulating reading. It is based on humanity and common sense.

I wish the *Musical Times* many such occasions as this, its celebration of a thousandth issue.

HUGH P. ALLEN.

It is a lamentable fact that the amount of literature consumed by the average organist is very small. But I think the *Musical Times* is universally read and appreciated, and still remains the leading musical monthly, though we have several others excellent in their way.

I have noticed immense changes in it. Horace Walpole once said—'I cannot bear to be writing when I want to be reading,' and I, being somewhat impulsive, cannot bear to be cutting when I want to be reading; yet the old issues of the *Musical Times* always needed a constant use of the paper knife, and were often badly folded. What a contrast to the trim and smart appearance and the excellent type of the present number!

By the by, the Editor, like the printer of a certain old edition of the Bible, might offer a prize for the detection of misprints. He would not have to pay very often.

It is useless, as a rule, to bind or keep monthly magazines; they take up much room and sell for waste paper. But I have kept some of the later



numbers of the *Musical Times*, as the articles are valuable for reference. I don't think I can pay the Editor a greater compliment.

I hope when the two-thousandth number is reached that there will still be organists to read it. But I doubt it. By that time England will have become a kind of *Erewhon*, and all music will be prohibited by Act of Parliament as encouraging discord and leading to lunacy.

JOSEPH C. BRIDGE.

The *Musical Times* has done many things for music and musicians, but the best thing it has done has been its steady existence for over eighty years. Month by month it has recorded whatever in the art and practice of music was likely to be of interest to the average English man and woman. It began doing this when Mendelssohn was the most generally interesting figure, and it has pursued its course through all the shifting currents and changing winds which have been characteristic of the 20th century. It has stood for real music, but it has not been too nice in selection or over-anxious to lead public taste. Consequently, its numbers, wherever you take them between 1844 and 1926, present a generally true account of the state of music in this country at the date chosen. If at one moment its columns have seemed more occupied with Anglican chants than with the 'music of the future,' that is because to the average Englishman Anglican chants were at the time a live issue, while he was content to let the music of the future declare itself in its own good time.

Lately I have had a peculiar opportunity to test the value of the *Musical Times* in a search for precise information, and it has not failed me. I have found it to be the best contemporary history of music in England, and I welcome the opportunity of expressing my gratitude on the occasion of its thousandth issue.

H. C. COLLES.

A thousand congratulations and good wishes to you all upon the issue of your thousandth number.

Chancing to have an old number of your early fellow journal, the *Musical World*, close at hand, it has been interesting to glance, as I write, at the things written in 1836, eight years before your present friendly and ever-companionable journal appeared. There are signs of genial bigotry in the earlier magazine; but there are also signs of great breadth and of a vision which is truly refreshing to this day. The *Musical Times* has shown breadth without, I believe, descending to bigotry

At the end of a fine article on Beethoven (in 1836), I see Dr. Gauntlett quoted from Mozart:

We live in this world to be continually improving, and it is in science and the fine arts especially, that by communicating our sentiments one to another, we are ever making advances.

You have, in your own communicative ways, consistently helped our musical advance in England, and you do so to-day in a style at once sane, humorous, and graceful. (I expect, Mr. Editor, you sometimes think your pages are almost too full of Grace!)

Long may you live and thrive; and may the pages of the two-thousandth number ring as true eighty-three years hence as your pages do to-day.

WALFORD DAVIES.

When a monthly magazine reaches its thousandth number it is obvious that it has become an established institution. It must be eminently respectable, and in these days most people find respectability rather tedious. But it is to the credit of the *Musical Times*, and more especially to its present Editor, that it is always much more interesting than one expects it to be. Its criticism is seldom stimulating, let alone provocative; but that is not the function of an established institution. The *Musical Times* is a valuable record and mirror of English musical life. It is only natural that the greater part of that life should be humdrum and commonplace; but the *Musical Times* has shown us that a co-ordinated record of small local activities can yet be a thing of interest. The paper's other name is the *Singing-Class Circular*, and it is the 'singing-class' that is the solid foundation of musical life in this country. It may not interest the 'advanced' to read that the organist of some little country church has given a performance of a Bach Cantata; but if one line of small print in the *Musical Times* can make him feel that his work has been appreciated, and suggest to others that they should follow his example, the *Musical Times* is doing honourable service for music in England.

EDWARD J. DENT.

The fact that the *Musical Times*, founded in 1844, has this year reached its thousandth number, when it is remembered what a brief life is the portion of most musical journals, acquires an unusual significance. It will certainly be the pleasure, as well as the duty of all who are interested in our art, to tender heartiest congratulations to this veteran periodical. Since 1844, only two

years after the death of Cherubini (and how far back this sounds to a musician!), the *Musical Times* has accompanied the growth and development of music with a sane and sympathetic criticism which has always been as genially appreciative of real merit as wholesomely free from the extravagant rhetoric we are too often condemned to read in current musical literature. Speaking particularly, as I may do, in the name of the Royal College of Organists, I feel it a privilege to say that we owe much to the *Musical Times*, and that we salute its past with respect and anticipate its future prosperity with confidence.

H. A. HARDING

(Hon. Secretary, Royal College of Organists).

Musicians pass through certain well defined phases in their attitude towards critics and criticism. The early stage of childlike trust and belief in the printed word does not last very long, and passes away with the discovery that not all critics are trustworthy, nor all criticism unbiassed. There is an inclination then to credit all critics with the ignorance and ill-nature of a few of their number, and to look upon them without exception as potential enemies. This is generally succeeded by indifference and a measure of tolerance as regards criticism and the gentlemen who write it, but the last and best stage coincides with the realisation that criticism is not written for the individual but for the public, and that critics are very much like other people, including musicians—good, bad, and indifferent. In this country one may read criticism written from many different, often contradictory, points of view, but the pleasantest and most useful is that written in the style which on the whole distinguishes the *Musical Times* from most of its contemporaries—a style of friendly discussion with a dash of philosophy, as if to say, 'These are our carefully balanced opinions, but of course there may be others which we should be glad to hear. In any case there is no need to be anything but good-humoured about it, is there?'

But I suppose it is impossible to reach the ripe age of a thousand without acquiring a certain amount of broad-mindedness and geniality on the way.

HAMILTON HARTY.

I cannot resist the opportunity of offering my most sincere congratulations to the *Musical Times* on the appearance of its thousandth number.

With such a long life of usefulness behind it, far from showing signs of impaired health, it stands out to-day as a most virile force in the world of music.

*Si monumentum requiris!*

At the same time I would like to express my sincere admiration of the part played by your journal in its long and honoured career, which makes it to-day almost an institution in our musical world.

The *Musical Times* has not suffered for lack of competitors. Of more modern musical journals there are plenty, many of which have sought to wean us away from our traditional choral singing to the fascinations of the orchestra and the super-orchestra, and even the super-super-orchestra; but the *Musical Times* has always kept its mind fixed upon the principle that the human voice is the greatest asset of all musical revelation, and we are now witnessing a reversion to the faith of our ancestors in the innumerable opportunities that are being afforded us of hearing Bach, Handel, and Mozart, under the inspiring leadership of such conductors as Sir Hugh Allen, Sir Thomas Beecham, and Mr. Kennedy Scott, not to mention many others; with the full additional advantages of a choral technique which has advanced in spite of all *Laudator temporis* and pessimists may say.

I feel that if we were to re-read the *Musical Times* articles of the earlier years, we should find predictions of the undying qualities of great choral music; and I am glad to hope that the *Musical Times* may for a very long while be with us to keep the flag of Choral Music flying for our great nation of choral singers.

Its great tradition can hardly be more worthily upheld than by those who have the care of it to-day.

W. H. LESLIE.

The fact that more than thirty years have passed since I had the pleasure of adding a few lines of similar import to the many congratulatory messages then addressed to the editor of the *Musical Times* arises in my memory.

This month's issue of the thousandth number of so valuable a record of the progress of our art, at home and abroad, amply fulfils the hopes and wishes for its continued prosperity which we all warmly expressed in those now far-off days: for there can be but few, if any, parallel instances of active longevity to be met with in the history of purely musical journalism.

These lines from Tennyson's 'Two Voices' seem apt enough to this fortunate occasion :

I said that 'all the years invent ;  
Each month is various to present  
The world with some development.'

I venture to hazard the conjecture that it is just owing to the circumstance that so many voices are heard (sometimes in most liberal prose) discussing in these pages the merits, or other, of the inventions and developments aforesaid (always instructive, occasionally bewildering) which the months present, that our old friend and chronicler holds our attention and retains his youthful vigour.

Let me, therefore, after a long interval, repeat the earnest wishes for the continued success of the *Musical Times*, which I surely share with all its readers.

A. C. MACKENZIE.

Perhaps only those who are experienced in musical journalism, and who know how precarious is the life of the average periodical devoted to music, are in a position to realise what a real achievement it is to have carried the *Musical Times* to its thousandth number. In a long life, one has seen so many promising undertakings droop and fail for want of public support, and hoped so often for the establishment of an independent and really literary musical journal, that one must be thankful for the continuance of the one which has long held the leading place ; and not merely for that, but particularly for the great advance it has made in recent years in the direction of broader views and more complete sympathy with various movements, than were the rule in the days when the only regular readers of musical papers were country organists, who were so busy debasing Anglican Church music, that they had no time to attend to the secular aspects of the art. Within quite a short time music has once more been admitted into the circle of the fine arts ; and in return for this recognition, so long denied, there has been noticed a corresponding advance in the style of musical literature. Nowhere has this advance been more conspicuous than in the columns of the *Musical Times*, and I am delighted to swell the chorus of its praises.

J. A. FULLER-MAITLAND.

The celebration of the thousandth issue of the *Musical Times* is an event which calls for more than passing notice. Ever since the day, more than

forty-five years ago, when a musical friend presented me with some half-a-hundred back numbers of the *Musical Times*, I have regarded it with gratitude and something like affection. In those days musical literature was neither as plentiful nor as instructive as it is to-day ; and the articles in the *Musical Times* were my first introduction to the wider fields of history, æsthetics, and practical musicianship.

The musical life of the country has been subjected to many changes and developments since I first made the acquaintance of the *Musical Times*, and an enlightened and progressive policy has induced corresponding changes and developments in its matter and manner, but I am glad to say these have left untouched that dignity and sense of responsibility which have always characterised it, and which have made it a model of what a musical journal ought to be.

JOHN B. McEWEN.

I heartily congratulate the *Musical Times* on the attainment of its thousandth issue, and I hope to live to be in at the celebration of the two-thousandth. It is unfortunately even more true of musical journals than of human beings that, in most cases, the good die young ; and a life already so prolonged as that of the *Musical Times* is both remarkable and significant when we consider the increasingly high standard of the paper during the last generation. It has shown in recent years that, venerable as it is, it can adapt itself to changing conditions and interest itself in all the new currents in the world of music. Those of us who have had the pleasure of being associated with it, know how perfectly free is the platform it affords for the expression of musical opinion. Its standard of writing and of thinking has never been higher than it has become under the present editorship, and our British musical life would be decidedly poorer without it. I cordially wish it length of days and continuous increase of influence.

ERNEST NEWMAN.

The *Musical Times* gives every month a résumé of the musical activities of the world. It is extraordinarily useful.

The comments of 'Feste' are excellent bedside literature, and are always to the point even when one does not agree with them.

The general articles are written by experts, are full of information, and are always (now, at all events, that two well-known critics have ceased to air their personal quarrels in its columns) readable.

R. VAUGHAN WILLIAMS.

I cannot claim to have subscribed to the *Musical Times* through the whole length of its honourable life, but I have seen it regularly since I was ten years old, and my father was a subscriber to it before that too distant date. I am, I think, entitled to act the part of a candid friend, and to say that it has had, in the course of its thousand issues, both ups and downs.

There was a time when the younger musicians found that it was apt to be groovy and academic. But it had enough vital force to correct this tendency, and for some years there has been no more useful journal of musical criticism. Two characteristics distinguish it in particular. Its news of Continental music is extraordinarily accurate, full, and up-to-date. Even more praiseworthy is the attention which it gives to performances of standard classical works. Obviously, Béla Bartók's *Dance Suite* or Stravinsky's *Pianoforte Concerto* provide better copy than any performance of Brahms's *Violin Concerto* or Beethoven's fourth *Pianoforte Concerto* or fifth *Symphony*. But the aim which the *Musical Times* pursues with disinterested faithfulness is to instruct and to form taste rather than to amuse.

HENRY J. WOOD.

Sir Landon Ronald's private secretary writes to tell us that Sir Landon sends his congratulations and best wishes; 'and but for the fact of his illness, he would have been delighted to say more.'

Finally, we ask for nothing better than a fulfilment of the wish sent us by Mr. Gustav Holst: 'Many "strikeless" returns of a very striking occasion.'

#### OUR FIRST NUMBER

We hope readers will not be content with a mere hasty glance at the facsimile of the first issue of the *Musical Times*, presented as a supplement with the present number. It is, we think, worth reading for its own sake, and for the glimpse it gives of musical conditions in this country nearly a century ago. Its opening article shows the genesis of popular choralism, and although it is entitled 'London Amateurs,' much of it applied no less to the provinces, especially to the industrial centres of the North. Readers will observe (without surprise) that there were then, as now,

Jeremiahs and 'wet blankets' ready to 'crab' anything in the shape of a new departure. 'Choralism for the Million' was an easy butt, and we may imagine that the efforts of the Hullahs and Mainzers in the direction of cultivating 'the taste for this rational and delightful method of passing the evening' provided plenty of scope for ridicule. As will be shown on another page, the *Musical Times* was both the outcome and the recognised organ of the movement—a movement without which, be it remembered, the renaissance of British music and the Competition Festival movement would hardly have been possible.

The list of New Publications in our No. 1 shows that the Masses of Haydn and Mozart were for the first time made available in vocal score at a low price. (Incidentally one wonders why Haydn's cost nearly double those of Mozart.) The completion of the issue of Boyce's *Cathedral Music* ('which previously . . . were sealed books'), and the announcement of the immediate publication of Arnold's collection, must have given an impetus to Cathedral and Church choirs. A long list of Mendelssohn's choral works is advertised, at a price which now seems prohibitive, but which was inevitable in the case of new compositions of large scale. Apropos, it will be noted that 'the greatest event of this unprecedentedly brilliant season' is the coming to town of 'Dr. Mendelssohn'—whose name, by the way, is given an extra / in the heading. One or two items have a familiar ring. Thus 'The Messiah' was already showing signs of becoming the Festival stand-by it has ever since been, judging from several paragraphs. Massed performances were not unknown, and the orchestra of over two thousand at the Cologne Festival must still remain very nearly, if not quite, a record for instrumental performances on a large scale. The encore nuisance was dealt with by the York Choral Society in a drastic way that if persevered in generally would have killed it long ago—'it being a standing rule with the committee to allow no encores, the concert broke up.' Is that sensible rule still 'standing,' at York or at any other enlightened centre?

It is satisfactory to read that 'instances of suicide among musicians are comparatively very rare: although some have met with sad reverses, yet scarcely can an instance be found of cruelty remaining in the breast of a real musician—his soul is all harmony'—perhaps too rosy a view to take of a profession that has rather more than its share of vanity and jealousy.

In connection with the musical supplement (a Purcell chorus that has ever since been a favourite), it is worthy of note that 'the idea of the famous Octavo Editions issued by the house of Novello had its origin in the size selected for the *Musical Times*'\*—not so small a matter as it appears at first sight. One has only to consider

\* 'A Short History of Cheap Music,' p. 33.



the inconvenience in handling, binding, and storing of folio copies in order to see that the spread of choralism owed something to the adoption of so handy and portable (and, in the cases of sensible male garments, even pocketable) a size and shape as octavo.

Finally, as a matter of comparison, it will be seen that whereas in No. 1 there are (apart from advertisements) only six columns of reading matter, No. 1,000 contains over a hundred.

## THE CHARM OF LIMITATIONS

BY ALEXANDER BRENT-SMITH

In spite of riots and revolutions in the cause of Freedom, every one at heart delights in limitations. The political firebrand, while pleading passionately in public for individual independence, is at the same time secretly planning to make himself the slave of some self-seeking damsel. The most enthusiastic champions of feminine emancipation, while demanding complete liberty for women, spend their leisure hours turning themselves neck and crop into slaves of the passing fashion. The most daring innovators in art, while claiming freedom from the rules of Yesterday, are striving to bind themselves with the knotty cords of To-day.

We all want freedom and independence, but we want it within limits. We all want every one to be free to do as he likes and to express his individuality in his own way, so long as he does not do what we disapprove of, and does not want to express his individuality in a dangerous or inconvenient manner. Every man vows to his newly married wife that she may do whatever she wishes provided of course that she does not wish to love another man more than himself.

As in our social state, so in art. We want complete freedom for the artist, provided he works within certain limits. Indeed, the great charm of art lies in the ability of the artist to express himself within certain limitations of time and vocabulary. With no limitations the work of the artist is scarcely distinguishable from that of the novice. It is by noticing how well he works within his rules and restrictions that we can fully appreciate the skill of the artist. If there were no lines or net in lawn tennis many people could hit the ball as hard as Tilden. It is by hitting hard and accurately within such narrow restrictions that the Tildens and Lengens are displayed. Similarly, many men have thought vaguely about such matters as attempting to work with insufficient knowledge, but it is in such an epigram as 'a little learning is a dangerous thing' that the artist in words is revealed. Again, many men have felt intensely and at great length about the honours, the responsibilities, and the anxieties of kings; but it is in such lines as

Kings are like stars—they rise and set—they have  
The worship of the world, but no repose;

or

Uneasy lies the head that wears the golden crown,

that the true poet is revealed.

There is no doubt that the medium in which the artist worked and the limitations and restrictions against which he had to struggle do contribute towards our admiration for his work. A painted photograph may be more accurate than a picture, but it does not please us so well. With brown paper it may be possible to equal or surpass the work of Grinling Gibbons, but it will never receive any long-lived admiration. A mere record of every incident in a man's career does not make a good biography or a good novel. Our admiration for a great story depends upon the skill with which the author has brought together the significant facts of a lifetime, and presented them within the compass of a few hours.

Complete freedom from rules and forms, which is being advocated for music, is really a disservice to music. Formlessness and lawlessness are chaos, and therefore abhorrent to the creative mind. Freedom each creator must have, but he must have restrictions too. Nature herself has restrictions. An ultra-modern woman, Mrs. White, may complain that she cannot get over that narrow-minded woman, Mrs. Black; but Mrs. White should remember that she shares her disability with the lightning which, though given apparently limitless freedom, cannot get over that narrow piece of india-rubber. Mr. White, that fluent and volatile young man, may complain that he cannot get over that abrupt fellow Mr. Black; but he too may console himself that he shares his disability with the streams and rivers which, though so fluent and nimble, cannot get over those abrupt Malvern Hills. And it is just those limitations of form or rule that we cannot get over which are so useful to us by compelling us to cast our thoughts into the moulds and forms which suit them.

By all means let inventive minds create new forms; there is room in the world for a wide variety of forms. We do not wish all blancmanges to be made in the same shape, but if there is a particular shape which has a particular name, let that name be for ever joined to that shape, and let the inventive mind create a new name for his new shape. A poet may strongly object to the form of a sonnet. Let him then write in some other form, but let him not call his new rhapsodical outburst a sonnet. Similarly a composer may object to the form of a sonata. Let him write in some other form, but let him not call it a sonata, which has won an honourable place as a definite form in the works of his illustrious predecessors. He may vary the details, but he should preserve the general structure. To call a work a sonata when it ignores the most general rules of form is misleading, and therefore unfair to the listener, who, expecting a sonata, shapes his mind to receive it. If we buy a thing called a 'box,' we have a right to expect that it will have a bottom; if, however, we buy a thing

called a 'tox,' we need not be disappointed if it has no bottom, for it may be the peculiarity of a 'tox' that it has no bottom. And whereas a composer by using the name 'fantasy' frees himself honourably from the restrictions of form, so by using the names sonata, minuet, rondo, he voluntarily accepts the responsibilities and limitations of those forms.

Rules and limitations, though tiresome to serve, are not heartless and unappreciative task-masters. Frequently they give their faithful servants an unexpected reward. Limitations sometimes restrict freedom, but they also increase power. Electricity, with unbounded space to move in has very little power, but when compelled to run within a copper wire it becomes one of the greatest dynamic forces of the world.

The restrictions of rhyme may be an inconvenience to the impatient poet, but the voluntary submission of the poet to the imperious demands of rhyme has given us many lines which we would probably never have had without that voluntary submission. It is doubtful whether Keats would have heard 'Chapman speak out loud and *bold*' but for the necessity of finding a rhyme for the 'realms of gold.' It is doubtful, too, whether Coleridge would have described the caverns through which the sacred river ran as being measureless to man but for the combined requirements of metre and rhyme.

In music we cannot state so definitely what were the rewards which Form bestowed on those who served her well, but we can say that many of the strange modulations in the works of Beethoven and others were due to the fact that sometimes they found that the imagination had run away with them, and that a bold modulation was needed to bring them back to the right key at the right moment. Hence those harmonic short cuts. Many of the charms of the Elizabethan composers arise naturally from the restrictions under which they wrote, and the happy effects in their music were not so much a beauty sought as a grace received. Their false relations were not cultivated because they were strange, but because they were necessary. So, too, many of the striking passages in the works of Bach are not due to a deliberate cultivation of freedom, but to a faithful application of a rule.

But ignoring the possibility of receiving occasional windfalls from a voluntary submission to rules and limitations, there is a definite value in form if only because it may help a man to keep a firm grasp of his subject-matter. If a man writes in sonata-form, with its exposition, development, and recapitulation, he is compelled at least to find two subjects to expose—two subjects which have in their systems some germ for development, and which he, at any rate, considers are worth recapitulating, and have sufficient distinction to be recognised when recapitulated.

To the listener there are several advantages arising from a faithful, though not too servile,

adherence to form. In the first place, it is pleasant to know that we shall meet some lovely tune, which we liked when we heard it in the exposition, restored to us in all its native beauty after the storm and stress of its development, as it is pleasant to look forward to seeing some dear friend after a long sojourn in a foreign country while developing his character and his fortune. Then there is another advantage in knowing exactly where we are, and in recognising landmarks which divide chaos into sections. To endure a restless night without a striking clock is a depressing and excessively tedious experience, because though the proverb says that when the night is darkest it is nearest the morning, it is so difficult to be sure that the darkness around us is really the blackest darkness, and that the morning is consequently at hand. But if we have a striking clock, we do know when we hear four strokes sound that the greater portion of our misery is over. So in a composition. In a rhapsody, a fantasy, a mood picture, or a poem, we endure our misery hopelessly bewildered; it may stop at any moment, or it may go on for hours. In a sonata, or in works built upon sonata-form, we do know, when we reach the recapitulation, exactly where we are, and we can grasp mentally the proportions and design of the music.

On this subject there is much more which could be written, but the title of the essay holds up a warning finger, and, conscience-stricken, I desist.

#### JOSEPH MAINZER

On a previous page appears a passing reference to Mainzer as an apostle of choral singing in this country. For reasons that will appear later in this article, it seems fitting on the present occasion to say a few words about the part he and his work played in our musical life.

Joseph Mainzer, the son of a butcher, was born at Trèves in 1801. He seems to have had a good all-round musical education, but apparently felt no call to the art as a profession, for he spent some time in the Saarbruck coal-mines with the intention of qualifying as an engineer. While still in the early twenties, however, he became a priest, subsequently being made Abbé. A few years later we find him acting as singing teacher at the Trèves Seminary, and author of a singing method. Compelled to leave Germany on account of his political views, he went to Brussels, and later to Paris, opening in that city workmen's and other musical classes. He wrote much as a journalist, issued some educational works, and composed one or two unsuccessful operas. In 1841 he came to England; aimed at (and missed) the musical professorship at Edinburgh, in 1844; lived in that city for five years; and finally settled at Manchester. Hullah had just started his class-singing crusade in London, and Mainzer took up the cause in the North of England, producing for the purpose a

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work called 'Singing for the Million,' which had a great popular success. His death at Manchester, on November 10, 1851, was brought about by his over-strenuous labours as a lecturer and teacher.

His connection with this journal lies in the fact that in 1842 he founded a monthly magazine called *Mainzer's Musical Times and Singing Circular*, which, taken over by Alfred Novello, in 1844, became the *Musical Times*.

In the editorial office are a few slim, much-faded volumes of Mainzer's journal. In form it resembled No. 1 of its successor, but, not unnaturally, almost all its reading matter is concerned with the activities of Mainzer.

He was undoubtedly a good showman, as well as an enthusiastic and skilful class-teacher. Opening one of the volumes at random we come across, as a good example, a lengthy report entitled 'Entertainment to Mr. Mainzer on the Banks of the Doon,' from which we take a few passages. First, however, note that this 'Entertainment' was the climax of an intensive Scottish tour:

After the lectures in the Vale of Leven, as reported in our last, Mr. Mainzer, in pursuance of a public invitation, visited the classic town of Ayr, and subsequently Greenock, Paisley, and Kilmarnock, in each of which towns he has produced a great excitement, and, in compliance with the earnest solicitations of the influential inhabitants, has promised to each a third lecture on his return from the principal towns in the North of Scotland, whither he had been invited. On the 15th and three subsequent days, Mr. M. lectured in Inverness, from whence he proceeded to Elgin and Aberdeen. To the latter place he has devoted several days, and proceeds to fulfil engagements in Montrose, Arbroath, Dundee, Perth, &c., on his return southward.

Bearing in mind the travel conditions of that time, such a tour must have been a heavy tax, physical and mental. And this was only one little sample of activities that were carried on at similar high pressure for several years. However, let us see what happened on the banks of Bonnie Doon:

A very gratifying compliment was paid to Mr. Mainzer by the inhabitants of Ayr. . . . After a third lecture delivered in that town by particular request, and to which eight hundred children of the Sabbath schools were admitted, thanks were publicly voted to Mr. M., and a Committee formed for carrying into practical effect the system which had been developed. Mr. M. was also invited to a *déjeuner* at the monument of Burns, situate three miles from the town, which he accepted.

In passing, it should be noted that Mainzer was at one with modern musical educators in realising the importance of beginning with children's classes. Here we see him with nearly a thousand school children among his audience; and the chronicles of his tours contain many references to large gatherings of young people.

At the open air lunch ('an inviting repast provided by Mr. Kennedy of the Burns Arms') there were present Mrs. Beggs (the sister of Burns) and two of the poet's nieces. Mr. Mainzer's health having been drunk 'with all the honours in a warm and marked manner,' he rose well to the

occasion with a tribute to Burns (reported in full) so glowing as to exert 'an overpowering influence on Mrs. Beggs. In vain she endeavoured to repress the tear which now and again broke away from the surcharged fountains of the heart.'

Mainzer ended on this aspiring and prophetic note:

Let us exert ourselves in achieving our object, by spreading the principles of musical tuition amongst all, especially in schools; and then when we meet again on this spot, we meet not alone, but surrounded with hundreds of grown-up persons, and thousands of children, singing together in imposing chorus.

Could he revisit the Burns district to-day, he would find his object achieved in the excellent Ayrshire Competition Festival, where (as we can testify from the experience of a few weeks ago) the choral singing is of an unusually high order.

The ovations over, the party adjourned to the Monument, where Scots songs were sung:

Two German editions of Burns's Poems, brought home some time ago by Mr. Heron, of Dalmore, and presented to the Monument, were handed to Mr. Mainzer, who, by request, sang 'Will ye gang to the Indies, my Mary,' 'My heart's in the Highlands,' and 'Mary in Heaven,' in the German language and to German music. Though differing from the airs to which we have been accustomed to hear the verses, they were admirably calculated to give effect to the sentiments, and it was altogether a treat of no common order to listen to the strains of our national Bard chanted by a foreigner, in a foreign language, on the banks of his native Doon.

We have given space to this episode because it affords a pleasant glimpse into the past, as well as showing some of the influence exerted by Mainzer, who clearly had a way with him.

This Scottish event was chosen for quotation by opening Mainzer's journal at random. We take another hazard . . . and again Scotland turns up, with a report of a class at Glasgow City Hall, at which two thousand singers were present:

The pupils were admirably arranged so as to produce a powerful, combined effect; the young boys and altos who sang the air, the male tenors and the bass voices all being separated. These masses all sang towards Mr. Mainzer, at which point the sounds seemed to concentrate and rise up with magnificent and thrilling effect. . . . The attention of the Scottish public is very much drawn to the subject of music at the present moment; and the conviction is daily growing that it *must* be made to constitute a regular branch of education in their seminaries. This is the only mode (but it will be found an effectual one) of rendering a people musical.

A third and final speculative opening gives us what was probably the most astonishing demonstration. It took place at the Vale of Leven, which Mainzer visited in response to a request signed by nearly a thousand people—the elect of the district, for we read that

. . . the Committee (chiefly working men, with whom the matter originated) have been very scrupulous in receiving signatures, so that the list does not contain the name of a man of questionable moral character.

Mainzer duly came; was 'handsomely entertained at the Castle'; there was a progress to Balloch Bridge, whence 'amid the cheers of the

spectators, and, under a salute from the Castle, the party embarked in six of the best boats of the Loch Lomond Rowing Club, manned by four and twenty of the finest lads of Leven.' One boat contained a choir; in another was a famous piper who had accompanied Scott on a similar excursion; and there was a concert on the water. On arrival at the Leven at midnight, the party found only one bed was to be had; it was occupied by Mainzer for a brief spell, and the company began the ascent of Ben Lomond at four o'clock next morning. The summit reached, 'a bumper was immediately filled,' and Mainzer's health drunk with 'three times three and one cheer more,' Mainzer, ready and willing, as usual, for the lime-light, 'standing on the mound, raised in the centre of the mountain top.' Even all this, however, was a mere preliminary. After the return journey, enlivened with more cheers and concerts (and, presumably, bumpers), there was a procession of seventy boats, amid roaring of guns and beating of drums; at Balloch Bridge were thousands of spectators, waving banners—'a *coup d'œil* of the most animated and imposing character'; the factories in the Vale had closed for the occasion, and 'the various Societies, in full dress, had turned out with their banners and music. . . . A cavalcade was formed to escort Mr. Mainzer to Alexandria through Bonhill, which proceeded in the following manner' (we abbreviate the list):

Grand Marshals;  
Ruston Band;  
Rechabites, with insignia and numerous banners;  
Glenhead Band;  
Juvenile Rechabites;  
Piper;  
Loch Lomond Rowing Club, with Garlands of Heather;  
Two Pipers;  
Odd Fellows;  
Piper;  
Odd Fellows;  
Bonhill Band;  
Committee;  
Mr. Mainzer and his friends;  
Boys and men in the costume of Rob Roy;  
Foresters on Horseback;  
Foresters on Foot;  
Inhabitants of the Vale.

The procession was followed by thousands of people; windows and roofs were crowded, and even on tree tops 'were seen the projecting heads of anxious spectators.' A halt was made in a field where a hustings had been erected, and 'the Rev. Mr. Mason, after a neat speech,' presented an address to the hero of the hour.

Mainzer must have been a queer mixture of showman and apostle, yet it may be doubted whether, in days when means of communication and propaganda were scanty, he could have accomplished so much by less sensational means. The point is that he not only succeeded in capturing the attention of the masses, but that he actually taught them to sing, and to keep on singing. What kind of music did he use? At some of his big gatherings, especially in Scotland, psalmody naturally played a big part; but there was also a considerable selection of simple part-music com-

posed, arranged, edited, and published by himself. His little journal usually contained one such work. Here are a few titles: 'Farewell, Scotia,' written to the melody of 'The Cossack's Farewell,' arranged for two and four voices by Joseph Mainzer; 'How beautiful upon the mountains,' by R. A. Smith; 'Gipsy Chorus,' from 'Preciosa'; 'Rule, Britannia,' arranged for two voices, with chorus for S.A.T.B.; 'The Charm of Life,' for S.S.T.B., by Beethoven; some of the Canons of Beethoven, &c. Much of it was feeble, but it was generally attractive, and above all, it had the merit of being easily readable and singable. We may smile at much in Mainzer's *Musical Times*, and his methods and music were not free from a touch of the charlatan, but he wrought a good work where many a better artist would have failed.

The issue of the thousandth number of the journal that in a sense owes its existence to him, is a fitting occasion on which to draw attention to the work of one who to-day is hardly known, even by name, but who deserves to be held in grateful memory by choralists all over the country, and, above all, North of the Tweed.

## PERSONALITIES AMONG MUSICAL CRITICS

V.—RICHARD CAPELL

BY BASIL MAINE

The subject of journalistic musical criticism provides endless matter for debate. Fifty years ago, however, it would not have appealed as a question for profitable discussion. The musical criticism which appeared in the daily press of the 'sixties, 'seventies, and 'eighties was tolerated rather than encouraged by newspaper proprietors. The problem of the form that newspaper criticism should take never seriously presented itself to them. So long as the notices contained a maximum of news-value, the quality of the criticism mattered not at all. For all that, the critics of the period were unconscious pioneers in their *laissez-faire* kind of way. The work of H. F. Chorley, Dr. Hueffer, C. L. Gruneisen, W. A. Barrett, Sutherland Edwards, and Ebenezer Prout was important in this respect, that it helped to create a critical public—a public which gradually accepted the idea that performance was not a thing for passive reception, but for mental incitement. Perhaps more than to any others, it is due to Joseph Bennett, of the *Daily Telegraph*, and J. W. Davison, of *The Times*, that musical criticism is now so widely practised in the daily press; but it is possible that even they would be amazed if they could know how seriously it is practised, even in those papers which are avowedly devoted to the more dramatic incidents of contemporary life.

It is surely a prophetic sign that the Penny Press can now give space to well-considered musical appraisal, whereas a few years ago it was interested in a concert only so far as untoward

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incidents were concerned. The intrusion of a stray cat upon the platform of the Albert Hall would have ensured the success of the deadliest singer, even a few years ago. Now the critic can afford to ignore such an event, unless he finds a way of using it for a comparison of vocal methods. The practice of criticism in the Penny Press is gradually acquiring a certain dignity. But the process is difficult; there are peculiar problems to be faced. I am of opinion that those problems are more satisfactorily solved in the *Daily Mail* than in any other paper of the same pretensions and *milieu*. Richard Capell has evolved for himself and for his paper a new and idiomatic art of criticism. His is the art of miniature. Perhaps there are some who think that it is easier to write a criticism of fifteen lines than one of fifty; those who have tried both, however, know that it is far more difficult to set out ideas in a shapely array when space is confined; for the art of miniature is the art of implication. Each single stroke must suggest a hundred others, which perforce have been excluded. When Capell writes a criticism of fifteen lines he can so kindle the imagination that after a little practice and acquaintance we can supply other lines between his own, and arrive at the complete idea which has impelled his writing. The quality which enables his readers to perform this feat, if so they will, is the sense of proportion in his writing. I am referring now to those few notices of his which escape the maiming hands of that sacredly anonymous person—the Sub-Editor. Even critics of the more spacious journals have to subject themselves to his inquisitorial methods. One does not object to the practice of 'cutting,' but to the thoughtless way in which it is sometimes carried out. Of course, with a journal like the *Daily Mail*, where the appeal is wide and the interests manifold, the question of SPACE is everything. That word is written on the heart of every single person in its vast organization. And just as it is exceeding difficult to write a brief and well-planned criticism, so does it require a hand of extreme delicacy to make excision in such a criticism, lest the very heart of the matter be destroyed.

Capell has not undertaken this vignette-writing of free will, but through force of circumstance. It is not easy for him to work with a fine point, for actually he is a man of blunt convictions which he expresses in conversation with an overwhelming enthusiasm. He will begin to tell you of Thomas Hardy's poetry or Henry James's prose, and then find himself almost speechless in admiration. And if so be you do not share that admiration, he will regard you with a pitying eye, but never with scorn. Often it has chanced that I have received a portion of his immense store of sympathy when I have failed to see merit where he has seen flagrant genius. Yet even when I have failed to see, I have been a little shaken by the intense conviction which holds him in thrall. And when the high tide of

sensibility has swept him away to a wide sea of inarticulate wonder, I feel that Nature made some curious omission when she fashioned my sensory self. Howbeit when the time arrives for all this large enthusiasm to grow to a point—to the small point of a *Daily Mail* notice—then it is that we are compelled to admire the manner in which Capell consolidates his earlier advances, as the financiers say, and merges them into one 'mass of manoeuvre,' to be drawn upon in emergency. Capell is endowed with that rare thing—the power to remember the brightness of a first enthusiasm, and since enthusiasm with him is 'daily like the waters' song,' it is probable that his critical work will not be staled by years of custom and usage, but rather will gather momentum and grow more intense with every new experience. When others among us have become stiffened by the contemptuous pride which comes of disillusion, and hardened by the endless succession of unperilous adventures which we call 'the World of Music,' Capell will still be telling us of the glorious things we have missed. His will still be the note of exuberant zeal, when the bravest of us have ceased to be intrigued or impelled.

## Ad Libitum

By 'FESTE'

Musical journalists too readily and modestly assume that their work has little more than ephemeral interest. Yet one cannot dip much into volumes of old musical periodicals without being struck by the large amount of excellent reading they contain. Inevitably this is partly due to the passage of time, which imparts a fortuitous interest to almost anything in the shape of old records. But even when allowance is made for this, there remains a good proportion of capital stuff. It is the custom to belittle the musical writers and critics of the past generation, mainly, I suppose, because some of their verdicts have proved to be hopelessly wide of the mark. When, however, we take up an early volume of, say, the *Musical World*, and read their criticism in bulk, we see that they were more often right than wrong, and are struck by their shrewd and downright judgment, especially in matters concerning performance. On the whole, bearing in mind the fact that their job was almost a new one, they did well. To choose a few of their worst 'howlers,' and use them as evidence of the superiority of criticism of to-day, is too easy to be fair. There is plenty of musical journalism written now that is far less able and vital than that of the usually-despised Chorley-Davison school.

Amongst the most-dipped-into books on my shelves are a set of volumes of the *Musical World* from 1836 to 1877. Heavily marked and dog-eared, they are being held in reserve for that rainy day when I shall be gravelled for matter. Though

that day has not yet arrived, I am going to draw on the *Musical World* this month, in order to give readers a peep into the musical conditions and journalism of the period when the *Musical Times* made its first appearance.

Musical journals at that time were little more than pamphlets. The *Musical World* consisted usually of sixteen pages, seven inches by four, and the reading matter in one issue could be got into about eight pages of the *Musical Times* in its present form. (This applies to the earlier years of the *M.W.* Its pages were enlarged later.) Its first publisher was Alfred Novello, and the contributors included H. J. Gauntlett, Cipriani Potter, Lowell Mason, Samuel Wesley, J. Ella, Joseph Warren, and Samuel Webbe. The concert notices and reviews are unsigned.

In turning over a volume of this sort one is struck by the familiar appearance of certain discussions and news items. For example: 'The Harmonious Blacksmith' has long been a much debated subject. In recent years many paragraphs have been devoted to the exposure of the mythical origin of the title. In the *M.W.* of May 20, 1836, we hail the familiar caption as an old friend, and find the myth being started:

A vast deal has been 'said and sung' respecting the beautiful air generally called 'Handel's Harmonious Blacksmith,' which is frequently played at the Antient Concerts, as arranged by the late Mr. Greatorex. The indefatigable Mr. Richard Clarke, of the Chapel Royal, St. Paul's, &c., has traced the melody to its right author.

Then follows the time-dishonoured story about blacksmith Powell and his anvil that sounded the notes B and E; and, for the silencing of all doubters, the paragraph ends:

Mr. Clarke has the identical anvil and hammer in his possession, the latter having the letter 'P' rudely indented on the head.

Here is proof enough, surely!

The newspapers recently reported a case of a man who was able to sing two notes simultaneously, and, in fact, to hand out a tune together with a simple counter-theme. He was not the first on record, however, for the *M.W.* of April 1, 1836, has this:

A DOUBLE VOICE.—There was a gentleman living some years ago, at Bristol, of the name of Stock (we believe), who could sing in two parts at once; moreover, he could ascend the scale with one tone, while he descended with the other. He sang 'Sigh no more, ladies,' in two distinct parts; but not the words, of course; the tones resembled those of an oboe and a bassoon, the former produced by the voice (*falsetto*) and the other from the lips.

Yet another hardy perennial: Devices for turning music pages are constantly being invented, but (so far as I know) they are only moderately successful. Inventors were busy with such things in 1836. The very next paragraph to that concerning the double-voiced Mr. Stock reads:

NEW MUSICAL-STAND.—In our last number we mentioned that a pianoforte maker at Utrecht had invented a stand to turn over the leaves of a music-book. A correspondent informs us that he saw a most ingenious contrivance about twelve months ago, constructed by a gentleman connected with the General Post Office, of a great mechanical turn, which was admirably calculated for the same purpose.

And a hundred years hence, if pianofortes still exist for playing purposes, there will be folk 'of a great mechanical turn' trying to solve this problem.

The period was not without its prototype of our 'international celebrity' touring party. In number after number we are able to follow the fortunes from town to town of a concert party of four—Thalberg; Mori, the violinist; Fanny Woodham, a soprano; and John Parry, junior, a bass-baritone. And like some 'star' pianists of to-day, Thalberg carted round a special instrument, though whether its maker's name was displayed in foot-long letters is not stated:

The grand pianoforte on which Thalberg played had, we understand, accompanied the party through a tour to the north of England of about 750 miles, to prevent the possibility of his being obliged to perform on an inferior instrument.

In spite of the slender travelling facilities the four managed to cover a lot of ground. Thus, in one month they gave twenty-nine concerts in twenty-seven towns in the North and Midlands, ranging from Cambridge to Newcastle—an itinerary which could hardly be beaten to-day.

It would be easy to multiply examples of this similarity of matter between the musical journals of a century ago and those of to-day. Here is a final one. Last month I quoted some far-fetched 'programmes' of Chopin's Preludes. In the *M.W.* for June 3, 1836, is a similar absurdity concerning Handel's Fugue in F sharp minor. It is ascribed to Momigny, 'a celebrated French writer who imagines music to be a language, and that nothing was ever written without having some little romance or descriptive scene attached to it.' One would have thought that these six Fugues of Handel were as free from programmatic bases as music could be. Bearing in mind, however, the worst of the Chopin examples quoted in these columns last month, I am not surprised to find Momigny attaching the following 'little romance' to the F sharp minor Fugue:

A severe father commands his daughter to give up the object on which she has fixed her affections. She, unable to banish from her heart its best beloved, mournfully pleads, 'Ah! dearest father, let me beg your indulgence.' To this the inflexible father replies, 'I will be obeyed'; and while he thus declares his determination, the poor girl appeals to her mother, 'Intercede for me, dear mother.' The progression in the bass admirably describes the growing anger of the father. [What a familiar ring this has!] At this point the different parts become so lively and complicated that the father, mother, and daughter catch only here and there a broken sentence.

And so on, with a wealth of detail that must be omitted on the score of space. To make a long story short, papa makes himself increasingly unpleasant, while, in canon, 'mother and daughter lament their inability to soften' him. But even a worm will turn, and the daughter at last becomes 'vehement,' and 'is even bold enough to mingle with the protestations of her love the bitterest reproaches against her father's cruelty.' What are things coming to?

Father is staggered:

Astonished beyond measure at such audacity, he is fixed in silent wonder. This is signified by the pedal point in the bass.

And the last word, as usual, is with the women:

The affectionate mother now endeavours to lead back her daughter to the duty and respect she owes her father—

who, however, remains silently impaled on his pedal point.

This is pretty nearly what we may suppose Handel felt in composing this Fugue.

Let us be thankful that this 'celebrated French writer' apparently had no opportunity of telling us what we may suppose Bach felt when writing the 'Forty-eight.'

Here is an emphatic protest against the inclusion of operatic arias in a Philharmonic concert—a protest which might have been made in connection with most orchestral programmes until a few years ago, when economic considerations practically ruled out vocal soloists from such concerts. (The items concerned were operatic arias by Bellini, Mercadante, and Rossini, sung by Italians from the King's Theatre, at which a season of opera was in progress):

The vocal music was of that class which ought not to be permitted at such concerts as the Philharmonic. And the audience expressed this feeling by some very unequivocal marks of disapprobation. It is true that these Italians know nothing beyond the airs belonging to those characters in which they have been performing in the various towns on the Continent; and that it would be useless urging them to attempt any compositions of a higher character. They cannot do them; and whenever they make the attempt, an exposure of their ignorance and inefficiency is the almost infallible result. . . . The directors compromise the interests of the Society as often as they engage such people. There were better native singers in the room, who could have sung as well all that the Italians know, and ten times more sterling music than they probably ever will know. Several persons seated near to us were so irritated at the vocal selection, as well as at Madame Coleoni's singing (which was frightful, attributable to her recent indisposition), that there was an evident inclination to make a public appeal to the director of the evening.

Would a Philharmonic audience to-day receive operatic arias (even if the singing were 'frightful') with 'very unequivocal marks of disapprobation'? I doubt it.

The reaction against 'The Messiah' as a stock festival work is sometimes assumed to be a modern development. Yet it is at least nearly a century old. Thus, in a report of the Birmingham

Festival of 1837, the account of the concert at which that work was performed opened thus:

In spite of the assertion that this perfect specimen of oratorio writing is 'put up only to please a few old women,' it never is put up but that young and old throng to hear it. The 'old women' were particularly rife on the present occasion, for not only was every seat (8,000) occupied, but 700 tickets were subsequently sold for standing places. People have a trick of running after that which they like, and know to be good. . . . *Esto perpetua* of 'The Messiah,' we say—*crit perpetua*, we believe.

Arising out of this same Birmingham Festival was a warm dispute on the question of fees. The *M.W.* published a letter from the chairman of the committee thanking Madame Grisi, one of the soloists, for her donation of £100 towards the General Hospital. On this the Editor comments:

This is very well . . . the same compliment, however, ought to be extended to every member of the band, for they, in relinquishing the extra shillings in their terms of engagement, have in the aggregate given a much larger sum; and individually made an immense sacrifice. The chorus singers were horribly screwed down, so much so that many to whom the pittance of remuneration was an object, walked to Birmingham, living by the way with corresponding economy.

In the same number was a letter signed 'A Ten-Pounder,' asking the Editor to expose 'the unequal manner in which vocal and instrumental performers are paid at provincial Festivals.' He pointed out that Grisi received six hundred guineas for singing at Birmingham; he blamed, not her, but 'those who consented to give her such an enormous sum,' and who engaged chorus singers at £6 per head. He had heard also that 'Master Regondi received forty guineas for playing a couple of Fantasias on the concertina and guitar' [at a Birmingham Festival!].

Far be it from him to detract from the merit of Master Regondi; but he protested against that 'talented youth' receiving for a half-hour's engagement four times as much as the orchestral players were paid for the whole of the week's performances, morning and evening, *plus* twelve hours' rehearsal; and he remained, dear Sir, on behalf of his 'brother ill-paiders, A Ten-Pounder.'

His spirited letter brought forth one in the following number from 'Your's obliged, A Six-Pounder,' one of the hapless choralists who had been obliged to foot it to and from the Festival, otherwise he would have lost on the engagement:

How the sisterhood of the profession, who are not gifted with legs strong enough to step from here [place not stated] to Birmingham, contrived, heaven only knows. But doubtless by the next Festival, when the railroad will be completed, we shall be reminded of the comparatively cheap travelling, and treated with a corresponding reduction in the terms.

He goes on to speak of the Committee's gratuity to Mendelssohn for his new Pianoforte Concerto, and says that it might have spent some money on

. . . saving old men from the alternative of catching rheumatisms upon night coaches, and others from that of sleeping night after night upon the road, sick and feverish with fatigue—or of returning to London *minus* by their engagement.

During the performance of 'St. Paul,' he relates, a member of the chorus fell in a fit, and was carried out in convulsions; the victim had come that morning from some distant place, the writer forgot where. The letter ends with a neat reference to the Hospital (for whose benefit the Festival was held):

There is, I believe, nothing like fatigue for bringing on fits with those who are subject to them (I thank God I am not so), and thus it would seem that, among the benefits conferred by the Festival on the General Hospital, there is a chance of its occasionally supplying it with a few patients.

As an interesting foot-note to this may be added the fact that the receipts at this Festival amounted to over £11,300.

Mention was made above of a couple of inventions which evidently failed. The *M.W.* gives particulars of other ingenious contrivances that seem to have come to nothing. What happened to the Glycibarisono, invented by Cotterini of Milan? It was a wind-instrument of the bassoon type, 'and its tones are said to bear a close resemblance to those of the human voice.'

And what of the Æolian violin? This—an invention of Isonard, of Paris—was a violin played by a pair of bellows:

The performer holds the instrument after the manner of a violoncello; his feet work the bellows (like a knife-grinder) and his right hand directs the stream of air to the string requiring it.

The palm must go, however, to M. Mareppe's 'Automaton Violinist,' which seems to have been a real musical Robot. It was exhibited at the Royal Conservatoire of Paris, and is thus described by M. Bruyère:

On entering the saloon I saw a well-dressed, handsome figure of a man, apparently between forty and fifty, standing with a violin in his hand, as if contemplating a piece of music which lay on a desk before him. . . . I had but little time for observation before the orchestra was filled by musicians, and on the leader taking his seat, the figure instantly raised itself erect, bowed with much elegance two or three times, and then turning to the leader, nodded as if to say he was ready, and placed his violin to his shoulder. At the given signal he raised his bow, and applying it to the instrument, produced, *à la* Paganini, one of the most thrilling and extraordinary flourishes I ever heard . . . with a degree of rapidity and clearness perfectly astonishing.

There followed a kind of Concerto 'in which the automaton occasionally joined in beautiful style.' He—or I suppose we should say 'it'—then played a Fantasia, including an *Allegro molto* on the fourth string, *solus*. The tone was 'expressive beyond conception.' M. Bruyère felt as if lifted from his seat, and burst into tears, 'in which predicament were most persons in the room.' The Robot went on from triumph to triumph, with 'double and single harmonics, arpeggios on the four strings,' winding up with a '*prestissimo* movement played in three parts throughout.'

This part of the performance was perfectly magical. I have heard the great Italian, I have heard Ole Bull, I have heard the best of music, but I never heard such

sounds as then saluted my ear. It commenced *ppp*, rising by a gradual *crescendo* to a pitch beyond belief; and then gradually died away, leaving the audience absolutely enchanted.

M. Mareppe then described the origin of the automaton, which he had made in emulation of Vaucanson's flute player; and the company (having dried its eyes) was treated to a peep into the interior, 'which was completely filled with small cranks,' as well it might be. M. Mareppe said that the machine was so well under control that he would undertake for it to

. . . perform within a fortnight any piece of music that might be laid before it. . . . But [adds M. Bruyère] the *chef d'œuvre* is the manner in which the figure is made to obey the direction of the conductor, whereby it is endowed with a sort of semi-reason.

Let us take a hasty glance at the reviewing department, which, considering the small size of the journal, was given a very creditable amount of space.

We are reminded of the belated knowledge of Bach by a review of a collection of organ works, 'Preludes, Fugues, Toccatas, and Fantasias, never before published in this country, Book 1,' issued by Coventry & Hollier. It is impossible to identify any of the movements, as the keys are not mentioned. Which of the Fantasias is referred to in the following?

But of all the movements that of the Fantasia is most wonderful in construction. It is an absolute anticipation of almost every modern invention in harmony. It is as profound as anything that Beethoven ever wrote. The admirers of this astonishing man, Bach, will readily believe that we do not over-estimate this composition when we pronounce it to be a stupendous work of genius.

The review ends with this note—a reminder that for a long while Bach's organ music was rarely heard in this country on the instrument for which it was composed:

The work contains a separate part for the double-bass or violoncello, arranged for the pedals by a man as remarkable in his walk as the author himself—the inimitable Dragonetti.

Thus the Bachite could enjoy the organ music in his home as duet for pianoforte and 'cello (or double-bass). 'With this combination,' says a review of a later volume of Bach, 'they are glorious chamber music.'

I like this note which accompanies the review column in the journal's first issue:

In starting our work we may as well explain the object we have in view under the head of musical criticism. It is simply this: to notice such compositions as we conceive exhibit ability in their several branches of the science, and to *pass over* those which in our opinion are not calculated to advance the cause of good music. It is neither our principle nor our interest to polish and point a cutting and ill-natured sentence. Any flippant dapper can make an impertinent speech, and any jackass a brutal one.



The 'ill-natured' was very well avoided in the following notice of "Signal Fires," a Song written and composed by THE WIFE OF A DISTRESSED CLERGYMAN:

The simple circumstance of the Archbishop's lady (an accomplished theorist) having subscribed for three hundred copies of this song will of itself obviate any critical remarks we might otherwise feel called upon to offer respecting its simple and affecting beauty.

I wind up this dip into the past with a couple of light paragraphs. By the way, it is worth noticing that the *M.W.* was anything but highbrow or solemn. Throughout there is a leaven of waggishness, sometimes of the mild-drawn brew, occasionally broadening somewhat, as in this John-Bullish outburst:

The Sultan Mahomet has commanded the engagement of sixty musicians from Paris, who are to proceed to Constantinople for the purpose of performing at the approaching nuptials of the Sultana. 'Assuredly [says a French paper] the good city of Constantinople will reach the height of our civilisation.' Ha! ha! Because sixty Paris fiddlers are going there! If conceit and stink are to form the standard of civility, Paris will long remain paramount.

We all know that the 'happy ending' has been violently applied to certain of Shakespeare's plays for operatic purposes. Bellini's 'I Montecchi e Capuleti' ('Romeo and Juliet') is an instance, judging from the naive announcement quoted in the following:

Bellini's opera 'I Montecchi e Capuleti' was lately performed at Bucharest. At the bottom of the *affiche* was the following notice: 'To avoid the lamentable effect at the end of the fourth Act, Romeo and Juliet will not die.'

Finally—this really is the last extract—here is an amusing addition to homely instruments of the freak kind:

THE CHIN-CHOPPER OUTDONE.—There is a man, we are told, who goes about to public-houses to exhibit his extraordinary performances on the common tobacco-pipe. He puts the bell-part against his teeth, and holds the small end betwixt the finger and thumb of his left hand; then with the fingers of his right hand he produces really two octaves. The tone is diversified by the expansion or closing of the mouth, something similar to the Jew's Harp. The manner in which he plays 'The Downfall of Paris' is, we understand, very extraordinary, particularly the last part of it, which runs up and down the scale in semiquavers.

What was 'The Downfall of Paris'?—an odd sort of piece surely for such a feeble instrument. The method is not too clearly shown in the paragraph, and my attempt at the 'Ride of the Valkyries' has so far resulted in nothing more than despairing sighs, and an involuntary assimilation of a small portion of nicotine and other waste product, all my available pipes being of the highly-seasoned and incinerated kind. My next practice (with a somewhat simpler work) must wait till a new instrument is forthcoming.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

### XVII.—WILLIAM BLITHEMAN

Evidence in abundance is forthcoming as to the creative powers of William Blitheman as a composer between the years 1560 and 1591, but of his biography the details are very meagre. As a pioneer of organ music, and as the teacher of Dr. John Bull, he deserves inclusion in the present series, especially as neither Husk, nor Davey, nor Walker, seemed able to furnish any particulars about his career.

William Blitheman was born c. 1535-36, and was the son of the William Blitheman, who was one of King Henry VIII.'s Receivers: previous to which—in March, 1535—he had been appointed Registrar of the Commissioners (Layton and Legh) for the suppression of the monasteries in the North of England, and was also Comptroller of Newcastle-on-Tyne. Thus the younger Blitheman was brought up in the 'reformed' atmosphere, and probably became a chorister of the Chapel Royal in 1547. After his voice broke (c. 1551) he continued the study of music, but his name does not appear in the list of Queen Mary's Chapel. In 1564, according to Bishop Tanner, he was Master of the Choristers at Christ Church, Oxford, and at this date his powers as a composer were recognised, inasmuch as John Case, of Woodstock, in his 'Apologia Musices' (1588) refers to Blitheman, whom he brackets with Taverner, Tallis, and More.

Blitheman's early works must be dated as c. 1556-60—for Thomas Mulliner, of St. Paul's, includes no fewer than fourteen of his organ compositions in his MS., embracing four settings of 'Eterne rerum Conditor' and six settings of 'Gloria tibi, Trinitas.' He also, at a somewhat later period, composed an 'In Nomine' for the virgins. In regard to his organ compositions, Mr. Henry Davey describes them as devoid of stiffness, 'with perfectly free three-part or four-part writing,' and he adds: 'Those of Blitheman are more distinguished by executive difficulties.' In one of his settings of 'Eterne rerum Conditor' occurs the direction *Melos suave*. Sir John Hawkins quotes 'A Meane'—No. 31 of Mulliner's book—by Blitheman. In his virginal arrangement of an 'In Nomine,' the *canto fermo* is placed in the alto, 'the figuration consisting,' as Van den Borren writes, 'from one end to the other of regular triplets, without any interruption of the rhythm by the intervention of binary values,' ('The Sources of Keyboard Music in England.' Translated by James E. Matthew. Novello, 1915.)

It is said—and is probably correct—that Blitheman shared with Byrd the post of organist of the Chapel Royal from 1571 to 1585, but it is certain that on the death of Tallis, in November, 1585, he was appointed his successor, Byrd—owing to his strong religious views—merely retaining the honorary post of joint organist.

Blitheman was official organist of the Chapel Royal from 1585 till his death, but it must be noted that in 1586 he graduated Mus. Bac., at Cambridge University. He taught Dr. John Bull, a chorister from 1572 to 1579; and his famous pupil, after two years at Hereford Cathedral, was appointed Gentleman of the Chapel Royal in 1585. It would appear that Blitheman fell into ill health in 1588, at which date his post was filled by Bull, as I find a record in the MSS. of the Marquis of Salisbury (Hatfield Papers, Hist. MSS. Com.) that on February 7, 1588, a lease of

lands valued at £10 to £12 a year was granted to 'John Bull, Organist of H.M. Chapel.' Shortly afterwards Blitheman died on Whit-Sunday, 1591, and was interred in the Church of St. Nicholas Olave, Queenhithe, where a brass plate was placed over his tomb, having the following quaint epitaph—which, though it has disappeared since the Great Fire of London, has been fortunately preserved in Stowe's Survey (iii. 211), as follows:

Here Blitheman lies, a worthy wight,  
Who feared God above,  
A friend to all, a foe to none,  
Whom rich and poor did love;  
Of Prince's Chapel gentleman  
Unto his dying day,  
Whom all took great delight to hear  
Him on the organ play;  
Whose passing skill in music's art  
A scholar left behind,  
John Bull by name, his master's vein  
Expressing in each kind:  
But nothing here continues long,  
Nor resting-place can have,  
His soul departed hence to Heaven,  
His body here in grave.

## Music in the Foreign Press

JOHANN CHRISTIAN BACH

In the May *Revue de Musicologie*, G. de Saint-Foix writes:

The case of Johann Christian Bach, the youngest of Johann Sebastian's sons, is curious indeed. For a long time he was blamed for having cast aside the cherished tradition which his family had obeyed, in order to follow fashion and please the public. He went to Italy, joined the Roman Church, and became the perfect image of an Italian *maestro*. Towards the end of the 18th century, when people spoke of 'the famous Bach,' they always meant him, not his father, or Karl Philipp Emmanuel. But during the 19th century both his alleged apostasy and his music were severely judged. Nowadays we are learning to acknowledge the enormous influence which he exercised on Mozart. J. C. Bach's Italian operas, his chamber music, and even his orchestral music are in this respect significant enough. But a manuscript book of music in the library of the Paris Conservatoire affords a wealth of fresh evidence. This book is entitled 'Clavier Sonaten Bach,' and the authorship may quite safely be ascribed to Johann Christian. Structure, style, and instrumental writing are characteristic, and recall his Sonatas, Op. 17. But the Johann Christian revealed in these newly re-discovered works is more imaginative and more original. The musical ideas are rich and diversified; the writing is remarkable for its ease and purity.

### SCHÖNBERG ON MECHANICAL INSTRUMENTS

In *Pult und Taktstock* (April), Arnold Schönberg writes:

Mahler once said: 'I consider that my chief duty [as conductor] is to compel my musicians to play that which is written.' And, indeed, few players are willing to play, or are capable of playing, just what is written. Hence, a mechanical production of notes, ensuring an absolute accuracy of pitch, duration, and function in the time division, is most desirable: these elements only represent the actual musical thought, the invariable substance. All other elements—tempo, colour, &c.—are but means of performance, which serve to make the musical thought intelligible, but may vary, e.g., in a quick tempo, dynamic contrasts should be different from what they are in a slow tempo. It is said that in his later years Beethoven used to take all

tempi more slowly than before, in order to make the music more clearly intelligible. I do the reverse, and in proportion as works become more familiar, take them in quicker tempi. The relationships determined by the written notes call for interpretation, otherwise they would remain unintelligible. To begin with, every epoch has its own preferences as regard tempi and mode of performance. What is needed is a musician who, while strictly adhering to the true and invariable relations determined by the notes, will adjust them to the requirement of his audience. The musician in command of a mechanical instrument will be able to do all this adequately.

GEORG CHRISTOPH WAGENSEIL

In the April *Zeitschrift für Musikwissenschaft*, Walther Vetter writes:

Musical history has not yet said its last word on Wagenseil. As a composer of pianoforte music he is duly appreciated. We have learnt not to underrate his Symphonies, but we know practically nothing of his operas, which are of great interest. They are: 'Ariodante' (1745), 'La Clemenza di Tito' (1746), 'Alessandro nell' Indie' (1748), 'Il Serse' (1748), 'L'Olimpiade' (1749), 'Antigona' (1750), and 'Vincislao' (1750). Wagenseil also took part in the writing of a 'collective' opera, 'Euridice' (1750), together with Hasse, Jomelli, Galuppi, and others. He deserves to be considered as one of the most important and most direct predecessors of Gluck.

### HAYDN'S 'CREATION' AND THE PRAG CONSISTORIUM

In the *Signale* (April 28), Dr. E. H. Müller reprints a little-known letter from Haydn to Ockl (July 24, 1801), referring to the objections raised by the Prag Consistorium against the performance in a church of 'The Creation'; objections that had their true reason in the fear that this oratorio might disseminate subversive ideas among the mass of the people.

### PIANOFORTE MUSIC

The March and April issues of *Der Aufakt* are devoted to a survey of pianoforte music ancient and modern, the chief contributors being Dr. Aber (Ancient Music), Dr. Rietsch (German Music up to Reger), Dr. Pisk (Impressionism), Dr. Deutsch (Modern Middle-European Music), Edwin Evans (British Music), Cœuroy and Perreau (French, Italian, and Spanish Music), Prof. Belaiev and Dr. Stepan (Slavonic Music). An article by Erwin Schulhoff, 'How the Quarter-tone Pianoforte is Played,' is of particular interest.

As a whole, these two numbers constitute a useful repertory. But we live in an age of specialised information, and it is very doubtful whether brief articles such as these—in which lack of space often compels the writers to dismiss a composer's output with one sentence or a bare couple of epithets—will prove stimulating enough to contribute to the diffusion of the works mentioned therein. One would like to know far more about many of the younger composers to whom the writers refer.

### BULGARIAN MUSIC

In the April *Die Musik*, Peter Panoff, after pointing out that Bulgarian folk-music is most undeservedly neglected by investigators, refers to a few young Bulgarian composers: E. Manoloff, D. Christoff, D. Georgieff, A. Krasteff, P. Pipkoff, N. Atanassoff, M. Todoroff. Pantscho Wladigeroff, a composer of Bulgarian origin, working at Berlin is less fundamentally national.

## HONEGGER'S 'PACIFIC 231' IN RUSSIA

In the March *Sovremenaya Musyka*, two writers bear testimony to the profound impression created at Leningrad and Moscow by Honegger's 'Pacific 231.' Igor Glebov discusses the problem of the objective *versus* the subjective in music, with special reference to Honegger's work. Both Victor Belaiev and Glebov emphasise the many possibilities which music will find in the direction taken by Honegger.

## NEW RUSSIAN COMPOSERS

In the same issue, Victor Belaiev writes on Alexandre Molosov, whose principal works are a Cantata, 'The Sphinx,' a symphonic piece, 'Dusk,' a Pianoforte Concerto, a Ballad for clarinet, 'cello, and pianoforte, five Pianoforte Sonatas, and songs. Brief essays are also devoted to L. Oborin, A. Abramsky, and M. Kvadry.

## KRYJANOWSKY

This number contains also an obituary notice of I. Kryjanowsky, together with an autobiographic sketch. This composer (1867-1926) leaves fifty opus numbers, of which about half are unpublished. He wrote two books on the physiology of pianoforte playing, and one (unpublished) on 'The Biological Foundations of the Evolution of Music.'

M.-D. CALVOCORESSI.

## CHARLES BURNEY IN THE LIGHT OF HIS LETTERS

BY E. VAN DER STRAETEN

Nothing will bring great and remarkable men of the past so near to us, and reveal to us their human side, as the letters to their friends in which they tell of their joys and woes, their ideas of current events, and give us an insight into the innermost recesses of their heart. This accounts for the fascination which the letters of great musicians like Beethoven, Mendelssohn, Schumann, Wagner, and others have always exercised upon us, and leaves us to wonder that the letters of one of the most brilliant personalities, with the widest range of interest, among 18th-century musicians should so far have remained unpublished, with the exception of a few which appear in the Memoirs issued by his gifted daughter, Frances d'Arblay.

The writer has so far succeeded in finding only a small number of the letters of Dr. Burney. These, however, are very interesting in showing his relations to some of the eminent musicians of his time, his views of social and political conditions and events of that turbulent period, and his private circumstances. There are three letters to Samuel Wesley, the younger brother of John, and pupil of his elder brother Charles. The first is addressed to 'Saml. Wesley, Esq., 11, Adam's Row, Hamstead Road,' and dated 'Chel[sea] Coll[ege], July 19, 1/2 past 2, Thursday' [1806?], and runs as follows:

With best comp. a. Virtuosisimo. Sigr. Vincenzo Novello.

I shall now begin my final note, in the dual number, with

MY DEAR FRIENDS,—If you could send your Lumber-dy Instrum<sup>t</sup> sooner than 10 to-morrow morn<sup>g</sup>. I sh<sup>d</sup> be right glad; that it may be tuned in unison with mine, for if its pitch sh<sup>d</sup> be altered, the 2 Giants will not remain in perfect friend<sup>sh</sup> [friend-

ship] an hour. While the weather continues warm, I had rather wait on ye at 11, than 12 or 1—I am now entirely for the performance of the 30 Variations *de suite*: as you two virtuous gemmen, doubtless, are so *parfet* in all these pretty *thunes*, that you'll go on as swimming from beginning to end, as if wind and tide were both strongly in your favour. I think the *forte*, *i.e.* fortis, may begin to storm then works of Engineer Bach, before 12, and if we have any time to spare, after being played over, we can *talk* them over—or what would be shtill petter auch coot [also good] if little i were to say *bis* then might, may-hap, be time for a Da Capo. So, fin Dimani [till to-morrow], at least, God bless ye!

C. B.

I give on page 515 a photographic reproduction of the autograph, as the letter is a delightful specimen, in its imitation of Handelian German-English mixed with Italian, of Burney's unquenchable humour, which seldom left him.

The second letter of June 27, 1810, from Chelsea College, is likewise given in full:

MY DEAR FRIEND,—Since we last met I have been but 3 days *see* able, not so much from age and infirmities as from other complaints with which I have been persecuted. However this delightful warm weather has hit my several cases so well as to enable me to quit my bedroom, and to breathe the more pure air of my library, which being in a Northern aspect I dare not enter during Winter, or Wintery weather in Summer. But now ours is so much *Summer Island* I shall be very happy in the honour of receiving you and your illustrious Portuguese friend in any room of my *etage in alt*; but not till the ensuing week: as I have two or three engagements hanging over me, which prevent my offering you and M. Novelli any specific time till after next Sunday the 30th inst. Your comprehensive encomia on the Talents as well as intellectual and mental cultivation of M. N. render me extremely impatient to enjoy both, and if, at noon, any day in the ensuing week shall be more convenient to either of you than another, I beg you will let me know your choice and I shall be ready to shake a hand with you, not only *con tutta la stima* [esteem] but *con amore*. C.B.—My daughter Sarah is not at home, or I am sure she would have returned your compliments with thanks.

Who the Novelli mentioned in this letter was, I have been unable to find out.

The third letter, of 1813, bearing no superscription, shows Burney deeply offended by Wesley's habit of unpunctuality and want of consideration. Again it is given in full, as its character would only suffer from shortening, being very concise:

Though the weather goes daily more cold to my bodily feelings, my mind is not sufficiently cool to forget the vexation your breach of an engagement made upon your *own day and hour*, without seeming to think it of importance enough to require an excuse. I am sorry to recollect that you have formerly, more than once for frivolous reasons let me expect you in vain—having on the way hither met with some person or thing that caught your attention and made you relinquish or drive from remembrance your engagement. I cannot, at least immediately, bring myself, cordially to name any future time for such a meeting as you seem to wish. I have been long so much detached from the active world and weaned from musical delights, that I now no more wish to renew them than a child who has been several years deprived of the breast—unless coax'd by the civilities of such a performer as yourself.

You say the little *Paton* (the extraordinary girl of whom you read in the papers) is to be of your party in the country; but I must inform you that I was the first who heard her in England on my P.F. having been honoured with a letter from Lord Buchan

desiring me to hear and recommend her to the patronage of my friends. I was her *Pronneur* [eulogist], and if you should ask her whether she knew Dr. B. she will recollect perhaps, how much I was pleased and even astonished with her knowledge and performances of all kinds.

Adieu—believe me yours as much as I can be  
under present circumstances  
Chel. Coll. Aug<sup>t</sup> 29, C. B.  
1813.

'The little Paton' refers to Mary Ann Paton (Mrs. Wood), *b.* 1802, a celebrated operatic soprano, who sang already in concerts at the age of eight, and came with her family from Edinburgh to London in 1811. The manner in which Burney softens the expression of his just anger in the above letter is a fine illustration of his lovable, gentle nature.

There is one letter from Burney to John Wall Callcott, best known by his admirable glees, catches, and canons, congratulating him on successfully passing his examination for the degree of Mus. Doc. (Oxon.), Burney having been one of the examiners. In the letter, dated June 26, 1800, he says that he feels he must break the rule and send his most hearty congratulations even before the official announcement of the results; adding:

But mind!—You have hitherto been composing agreeable and pleasing music—if, henceforth, you do not write in a *learned*, and unintelligible manner, to 'the fair, the gay, the young,' you may perhaps have your gown stript over your head, by the deep, the dull, the old, but not by your *old* friends: among the most historian of them all, I beg you will number yours in all *fraternity* except the French. CHAS. BURNEY.

The latter phrase alludes to the motto, '*Liberté, égalité, fraternité*,' of the French Republic which Burney absolutely detested for the sake of its horrors.

Among the letters dealing essentially with matters musical, is one to Samuel Rose, residing in Chancery Lane. It is dated from Chelsea College, August 12, 1796:

MY DEAR SIR,—Supposing that about this time you may be returning from your circuit, I trouble you again on the subject of Mr. Prof. Young's commission. If my queries concerning the Pitch-pipe, and double-base string were communicated to him and have been answered I should be obliged to you for his further explanation on these matters: as the last letter which you inclosed from your friend was written previous to his having seen the doubts which prevented Gray the organ-builder from going to work immediately, it has left us where it found us. However if no further instructions are yet arrived, Gray will go to in the best manner he can on those contained in the first letter: lest further delay should incommode and disappoint your ingenious and learned correspondent.

Believe me to be with great regard,

Dear Sir, Yours most truly,

CHAS. BURNEY.

In 1784, the year of the Handel Commemoration Festival in Westminster Abbey, Burney lived in St. Martin's Street, Leicester Square, where his house became the focus of all the most eminent musicians and painters, as well as men and women of letters and of fashion. From that address he wrote, on November 9, 1784, to the English Ambassador at Vienna, Sir Robert Murray Keith, K.B., reminding him of his promise of assistance in his musical researches, which he begs of him now with regard to a point of musical history concerning Vienna. He begins by telling him of the Handel Commemoration and its success, which surpassed the most sanguine

expectations of the 'abettors of the enterprise,' as much as it astonished

... incredulous Theorists, who thinking the undertaking too gigantic and unwieldy had predicted failure. You must long have observed Sir, that there are partisans for every kind of music as well as sectaries of every religion, and that the followers of Handel are very numerous in England: indeed the belief in his infallibility and *supremacy* forms a part of our national musical creed. But even those who being accustomed to more modern, and as they contend, more graceful, elegant, and fanciful music; and who call his style of composition gothic, inelegant, clumsy, readily allowed that the effect in performance by a band of voices and instruments in Westminster Abbey, amounting to 525, were such as they had never experienced, and excited sensations of delight for which they were wholly unable to account.

Then he describes his own doubts and fears with regard to the performance:

The solo parts I thought would be lost in the expanse... unless very coarsely performed; and with the ensemble I expected to be stunned. But incredulity is silenced, and experience and speculation overturned. The loud was *not* coarse nor the soft *inaudible*. . . . The success of this enterprise has been so complete as to induce me to prepare a detailed account for immediate publication, which his Majesty, to whom permission is granted to dedicate it, has honoured so far as to peruse in MS. sheet by sheet, as fast as it was written, and it seems as if an event so honourable to the art, to our country, and to the national gratitude, would form an Aera in the annals of music.

After the greatest part of his work was printed, he found in a book of letters of a Frenchman travelling in Germany, an account of an annual musical performance at Vienna, for the benefit of the widows of deceased musicians, by a band of four hundred performers. Not regarding an anonymous book as an authority, he asks Sir Robert, if there were such a performance, to answer some questions about it—which he details under five headings—from *his own knowledge* as much as possible—

... as *patriotism* almost always inclines the natives of every country to exaggerate whatever will redound to its honour, and be reflected back on themselves.

If he should receive an answer to his queries before the publication of his book, he intends to add a leaf to his account

... to mention this Vienna musical assembly, which I shall do [he says] with the more pleasure, as the school of instrumental music in that city stands very high in my esteem, indeed it not only seems to me the first in Europe of the present time, but of all times since the invention of counterpoint.

He tells Sir Robert that his inquiries about the above subject in various quarters have failed, and asks him to present his humble respects to his

... musical patroness and St. Cecilia of Vienna, the Countess Thun.

Then he continues with the interesting information that he had already been in correspondence with Haydn to induce him to visit London, and that there had been apparently some idea to produce one of Haydn's operas. Fortunately that plan did not mature, as it would not have assured his immediate success in the manner in which this was accomplished by his Symphonies and chamber music. Burney writes:

I had last year [1783] hopes that the admirable Haydn, the chief ornament of the Vienna school



and of the age, would have made me a visit; If the universal admiration and performance of his works would be a temptation to visit us, I can assure him of that claim to his favour; but as to the opera, at present its [regimen?] is in such confusion that it is hardly certain whether its existence will be ascertained during the ensuing winter.

I have the honour to be with the most profound respect and regard, your Excellency's obliged and most devoted servant

CHAS BURNBY.

An interesting letter to Lady Crew, the daughter of his friends, Mr. and Mrs. Fulke Greville, and his godchild, gives us an insight into the chain of financial misfortunes which dogged his footsteps all

Chel. Coll.

18th April, 1806.

MY EVER AND VERY DEAR LADY CREWE,—I had been so long hopeless as to Place or Pension, after being so many years honoured with the countenance of the Great, and even the friendship of several persons in power, that not a ray of hope had glanced through my mind for many years, till you lately assured me with such confidence that Mr. Windham had kindly and readily undertaken my cause at your request. This revived all the hopes of youth and inexperience from patronage: As Mr. Windham, though a statesman, is not a loose and insincere distributor of moonshine; but like Johnson, 'promises others only, what he promises himself.' Were I to give a list of my hopes and disappointments in the course of my long and

(From Dr. Burnby)

(Chel. Coll. July 19, 1806)  
Thursday

With best Comp. to virtuosiss<sup>imo</sup> Sig<sup>no</sup> Vincenzo Novello,  
I shall now begin my finale note, in the dual number, with  
My dear Friends.

If you c<sup>d</sup> send your Lumber-dy Instrum<sup>t</sup> sooner than 10, tomorrow morn<sup>g</sup>. I sh<sup>d</sup> be right glad; that it may be tuned in unison with mine: for if its pitch sh<sup>d</sup> be altered, the 2 Grants will not remain in perfect fund<sup>ts</sup> an hour: while the weather continues warm. I had rather wait on ye at 10, than 12 or 1— I am now entirely for the performance of the 3d<sup>d</sup> Wargabons de suite: as your virtuous gemmen, double<sup>d</sup>, are so perfect in all their pretty chances, that you'll go on as swimming from beginning to end, as if both wind and tide were both strongly in your favour. I think the fest<sup>al</sup>, i.e. fests<sup>al</sup>, may begin to show themselves, i.e. marks of Engineer Bach, before 12. And if we have any time to spare, upon being plagued even, we can talk them over— viz. not to be obliged public<sup>ly</sup> each other's if little is worth to say this, then might, may-hap, be turn for a De Cap<sup>o</sup>. To fair Demoni, at last. God bless ye.  
C. B.

# FACSIMILE OF LETTER TO SAMUEL WESLEY

through life, and of which but for this letter we should never have obtained a full knowledge. Yet without knowing how he bore all these, in addition to the greater tragedies of his life, we cannot fully appreciate the noble strength of his character. The letter is important also in another respect, as at the end of it Burney gives us the date of his birth as April 7, O.S. (old style), which corresponds to April 18 according to the modern calendar and the date of the letter. This disposes once and for all of the conflicting statements which we find in his various biographies.

Considering the importance of this letter, which not only gives us a full account of his worldly affairs, but also throws light upon his relations to many eminent and notable people of his time, as well as revealing some admirable traits of his character, it is felt that it should be given in its entirety:

laborious life, my friends would not wonder at my scepticism in the smiles of fortune. In 1764, I lost a friend by a sudden death [Mr. Honeywood the banker] who gave me £100 a year for dining with him at Hampstead of a Sunday, by whose sudden death I was supported by his partner and connections, to have lost much more than the £100 a year. In 1767, I lost my second wife's dower of £5,000, by the bankruptcy of Mr. Gomm the great Russian Timber Merchant to whom the whole had been lent, previous to our marriage, by the advice of Dr. King, Chaplain to our Factory at Petersburg. I lost the reversion of the place of Master of the King's band, of £300 a year, twice, 1<sup>st</sup> by Ld. Hertford the Chamberlain, 4 of whose daughters were my scholars, and who had promised me the place in case of a vacancy; but asking the K[ing], on the death of Dr. Boyce, whether his Majesty wished him to appoint any particular person, without mentioning my name, Stanley was appointed, 2<sup>dly</sup> by Lord Salisbury appointing Parsons the instant he heard of Stanley's death, for fear I

should be named to the place by the King, who wished I should have it, and I was expected by all the musical profession to be Stanley's successor as a thing of course. When the Duke of Rutland was Lt. Lieutenant of Ireland, Mr. Secretary Ord had procured me a promise of the place of composer and master of the King's band in Ireland of £200 a year in case of a vacancy during the D. of Rutland's regency. A vacancy *did* happen, when the Prince of Wales, knowing nothing of my claim, asked the place of the Duchess of Rutland for Crosdill, young enough to be my grandson. The Pantheon being burnt down in which I had purchased a share, which cost me £700, and the loss of a place of 100 guineas a year as foreign secretary to engage foreign singers from Italy and Germany. Two mortgages, one in Wales of £1,000, and one in Ireland of £2,000, are I fear beyond recovery. I have received no interest from either for many years. Booksellers breaking who had received subscriptions for my History of Music; and lately others in whose hands I had placed all the remaining copies of the 4 vols. 4<sup>to</sup>.—and many *Et ceteras* might be added to the unfortunate events of my life. But though I have not teased the great for favour, they have honoured me with notice and civilities, which though not so solid as place and pension, have flattered and gratified my heart, and made my life pass more smoothly and honourably than mere filthy lucre could have done. And at last when something of a more solid kind *is* arrived, which for some time I have felt myself in danger of wanting, its coming through the medium of persons whom I have always respected, loved, and honoured, swells its value from 200, to at least 2000, and so for the present, I shall dilate no more on the subject.—But will your Ladyship (I have kept it off a great while) have the goodness to instruct me how to demean myself (having had no practice that way) on this important occasion! Would it not be right for me to wait upon Lord Grenville, to leave a card at least, and on our Right Honble. and most Honourable Mr. Windham, with a card of grateful thanks to the benignant Mrs. Windham for her benevolent announcement of the glad tidings.—The Warmth of the weather to-day, and of your friendly heart, have enabled me to think of quitting my bed chamber in order to travel across the cold library into the parlour where I shall now be most happy in the honour of a call from you any day you will have the goodness to name to

Dearest madam, your most devoted

Obliged and affectionate servant

The Octogenarian

CHAS. BURNEY

born Apr. 7th O.S. 1726.

## MUSIC IN TOLSTOY'S LIFE ✓

BY HIS SON, COUNT SERGIUS TOLSTOY

*Translated by Aylmer Maude*

Never in my life have I met anyone who felt music so intensely as my father. He could not help listening to it; when he heard music that pleased him he became excited and there was a contraction in his throat; he sobbed and shed tears. The feelings aroused in him were unreasoning emotion and excitement. Sometimes it excited him against his will and even tormented him, and he would say: *Que me veut cette musique?* (What does that music want of me?) This effect, independent of a rational relation to it, is vividly depicted in 'The Kreutzer Sonata':

In general, music is a dreadful thing [says Pozdnyshev]. What is it? I don't understand. What is music? What does it do?

Such was the direct action of music on my father throughout his life, beginning in boyhood and finishing in his last year, when he said to V. F. Bulgakov that if all European civilization were to perish, he would regret only the music.

Therefore, in view of his complete frankness and his constant effort to understand the meaning of the feelings and impressions he experienced, his opinion concerning the importance of music in general and the place music occupies in the life of humanity, and in particular his opinions about certain composers and certain musical works, are of special interest.

Probably Tolstoy began his own musical education in the way that Nicholas Irtenev did in 'Youth.' In 1847, he wrote in his Diary, that one of the aims of his life was to 'attain a moderate degree of excellence in music and in painting'; and during the following three years of his youthful quest (1848-51), before he had yet decided on his future activity, and when he was living now at Moscow, now at Petersburg, and now in the country, he did actually devote much time to music. He took with him to Yasnaya Polyana a German pianist named Rudolph, and had lessons in music from him. Rudolph was a talented musician of a Bohemian type—a frivolous, dissipated man. Some traits of his character are depicted in 'Albert.' He left some compositions, of which I know the 'Hexengalop' (which was published) and two 'Cavalry Trots.' One of these my father knew by heart, and often used to play. At that period of his life Tolstoy gave very serious attention to his musical occupations. He then wrote in his Diary a whole dissertation on music, 'The Fundamental Bases of Music, and Rules for its Study.' Therein, among other things, occur the following definitions:

Music is a combination of sounds, which strike our auditory capacity in three ways: (1) In regard to space, (2) in regard to time, and (3) in regard to strength.

Music is a means of arousing certain feelings and conveying them to others by sound.

Already at that period my father tried to explain to himself why music acts so strongly on its hearers. In an original draft of 'Boyhood and Youth,' he delivers the following opinion, which is almost identical with one he expressed much later, in 1906:

Music acts neither on reason nor on imagination. When I listen to music I think of nothing and do not imagine anything, but some strange, delightful feeling fills my soul to such an extent that I lose consciousness of my existence. It is a memory-feeling. But a memory of what? Though the sensation is powerful, the recollection is obscure. It seems as if one were remembering something that never occurred. Is not memory the basis of the feeling aroused in us by any art? . . . Does not the feeling aroused by music result from memory of feelings, and of transitions from one feeling to another? . . . Plato, in his 'Republic,' laid down as an absolute condition that music should express noble feelings. Every musical phrase expresses some feeling—pride, joy, sorrow, despair, and so on—or it expresses one of the innumerable combinations of those feelings. Combinations that do not express any feeling and are composed in order to show off, to explain, or to earn money—in music as in everything else—are abortions which one cannot take into account (among such abortions are attempts by means of music to express forms and pictures). If one admits that music is the memory of emotions, it is easy to understand why it acts differently on different people. The cleaner and happier a

man's past has been, the more he loves his memories, and the more strongly does music act on him; on the other hand the more depressing a man's memories are, the less will he sympathise with it.

During the next period of his life (1856-62), when he had returned from Sevastopol and was already a famous writer, my father lived at Moscow and at Petersburg, and twice went abroad. During this time he neglected no opportunities of making himself acquainted with all that was important in the sphere of music. Many of his friends and acquaintances were keen amateurs. Such were the two brothers Islavin, Zybin, V. Perfilov, A. D. Stolypin, Kireeva, Prince Odoevsky, and others. Some of them were themselves competent performers, others organized musical evenings and invited the best artists. To this period belongs Tolstoy's acquaintance with Nicholas Rubinstein, whose gifts he highly esteemed, and with whom he discussed the establishment of the Moscow Musical Society. That idea the brothers Rubinstein eventually realised by the establishment of the Imperial Musical Society. As a relic of this period, may be mentioned a little Valse composed in Lanner's style, which Tolstoy afterwards often used to play. Its composition has been attributed to my father, but, so far as I know, that is not quite correct; he and his friend Zybin probably composed it together. It was eventually written down by S. I. Tančëv, who heard my father play it.

At this time two operas particularly impressed Tolstoy—Weber's 'Der Freischütz' and Mozart's 'Don Giovanni,' especially the latter. Altogether, during his life he saw but few operas; he was not fond of that form of art, and considered that it was impossible to unite two arts—music and the drama; or even three arts, if we consider that painting (decoration) also plays a part. In his opinion, such a conjunction weakened the arts concerned. However, he made an exception of such an opera as 'Don Giovanni,' as in it the music depicts the feelings of the characters. In his view, the lyricism of that opera redeems the defect, common to all operas, of the conjunction of music with drama. In this he was at one with Tchaikovsky, who is known to have been very fond of Mozart, and to have considered 'Don Giovanni' the best of all operas.

After 1862 my father settled at Yasnaya Polyana, where he remained almost constantly till 1881. During that time he had few opportunities of hearing concert music. Amateur music, on the other hand, flourished at Yasnaya Polyana. K. A. Islavin, who was a good musician and a tolerable pianist, used to pay prolonged visits.

In the 'seventies, my father was so carried away by music that he played for three or four hours a day. The impression produced by his playing is one of the most vivid of my childish recollections. When we children went to bed he used to sit down at the pianoforte and play till midnight and after, sometimes taking part in four-handed pieces with my mother. I well remember how at that time he played Sonatas by Mozart, Weber, and Beethoven (of his first period), some things of Chopin's, Schumann's 'Jugendalbum,' the 'Acceleration Walzer' of Strauss, Rudolph's 'Trot,' and others; how he tried to play pieces of which the technical demands were too great for him, such as Chopin's

Scherzo in B flat minor, Schumann's 'Symphonic Etudes,' or Henselt's 'Poème d'Amour'; and how he played (in duet arrangements with my mother) Haydn's and Mozart's Symphonies, Beethoven's Septuor, and other pieces. I remember my first sweet impressions of music heard by me from afar—from the upper story where my father was playing—impressions mingling with childish half-unconscious dreams, merging gradually into sleep. For some reason I specially remember the first bars of Weber's Sonata in A flat major, of which he was particularly fond. Subsequently he expressed to N. Rubinstein his astonishment that this Sonata and other pieces by Mozart and Haydn were scarcely ever performed at concerts. Rubinstein replied that they are difficult, because they must be played faultlessly.

Remembering now my father's playing, I should say it was rhythmical and expressive, but sometimes interpreted in a way of his own rather than as the composer intended; and insufficient technical mastery hindered him from fully expressing what he himself intended.

In playing the pianoforte he had to exert himself greatly. His undeveloped fingers were not sufficiently obedient; he used to bend his body and perspire, but he played with much enthusiasm.

Early in the 'seventies a great event in the musical world of Yasnaya Polyana was the arrival of my father's kinsman, I. M. Nagorny, a remarkable violinist, who rarely performed at concerts in Russia, but had at one time achieved success in Italy and France. He played a great deal at Yasnaya Polyana, among other things the 'Kreutzer' Sonata, a work with which he produced a particularly powerful impression on my father. Perhaps the ideas and images subsequently so vividly expressed in his story, 'The Kreutzer Sonata,' were then conceived. I remember that he was also delighted by Nagorny's performance of other Sonatas by Beethoven, Weber, Schubert, and Mozart (especially the *Andante* of the E flat major Sonata), and ballads, polonaises, and mazurkas by Wieniawski.

In 1876, on one of his visits to Moscow, through N. Rubinstein, my father made P. I. Tchaikovsky's acquaintance.

From the time he was a young law-student and my father's first works were appearing, Tchaikovsky had preferred them to any others. 'When I made L. N. Tolstoy's acquaintance,' wrote Tchaikovsky ten years later:

... I was seized by fear and a feeling of awkwardness before him. . . . But he, who in his writings showed himself the profoundest reader of the human heart, appeared in his behaviour with others to be a simple, genuine, and frank man, who showed very little of the omniscience I had feared. . . . He simply wanted to chat about music, in which he was then interested. Among other things he was fond of decrying Beethoven, about whose genius he had doubts. This was a trait not at all characteristic of a great man; to degrade a universally acknowledged genius to the level of one's own incapacity is a characteristic of limited minds.

I will not discuss how far Tchaikovsky was right in uttering that reproach, but will only remark that he himself, in his Diary, admits that he was not fond of Beethoven, though he bowed down to him.

During this visit of my father's, Tchaikovsky, with N. Rubinstein's assistance, arranged a musical evening which made a great impression on him.

'Never perhaps in my life have I felt so flattered,' writes Tchaikovsky, 'as when Tolstoy, listening to the *Andante* of my Quartet, and sitting by my side, broke into tears.'

After his return to Yasnaya Polyana, Tolstoy sent Tchaikovsky a collection of folk-songs, begging him to 'work them up in a Mozart-Haydn style, and not in a Beethoven-Schumann-Berlioz-artificial style, which aims at the unexpected.' This, in all probability, was Kirsh Danilov's collection.

Tchaikovsky replied that

... the songs have been taken down by an incompetent hand, and only retain traces of their original beauty. The chief defect is that they have been artificially and forcibly squeezed into a regular, measured rhythm. Moreover, most of these songs have been taken down in a solemn D major, which again is not in accord with the structure of real Russian songs; these almost always have an indefinite tonality, most nearly resembling old Church chants. ... To take down folk-songs in accord with the people's way of singing them is an extraordinarily difficult thing, and needs the most delicate musical feeling and great historico-musical erudition. ... But your songs can serve as material for symphonic elaboration and are even very good material, of which I will make use in one way or other.

After this, the intercourse between Tolstoy and Tchaikovsky soon ceased, partly because the latter felt disillusioned at finding in Tolstoy little of the dictator he had expected, and partly because in general he avoided people with whom he was not closely acquainted:

I reached the conviction [he wrote in a letter to Madame Mein] that Tolstoy is a somewhat paradoxical person, but direct, kindly, and even in his own way sensitive to music, but nevertheless acquaintance with him did not afford me anything but a burden and a torment, as every acquaintanceship does.

In his correspondence Tchaikovsky repeatedly wrote about Tolstoy.

It is noteworthy that Tchaikovsky, who wrote ten operas, held the same critical opinion of the operatic form as Tolstoy. Writing to Madame Mein, he says:

Leo Tolstoy advised me to abandon the pursuit of theatrical success, and in 'War and Peace' he makes his heroine feel perplexed and suffer at the false conventionality of operatic action. One who, like you, does not live in Society (and who, therefore, abjures all conventionality), or, like Tolstoy, has lived many years constantly in the country, occupied exclusively with family, literary, and school affairs, must feel more acutely than others all the falsity of operatic forms. Similarly when I write an opera I feel myself cramped, and lack freedom. Nevertheless one must admit that much first-rate musical beauty exists in dramatic form, and that its authors were inspired by dramatic motives.

(To be continued.)

## THE PIANOFORTE CONCERTO PROBLEM

BY ROBERT H. HULL

Some time ago—in February, 1924—an admirable article by Mr. Kaikhosru Sorabji appeared in the *Musical Times*, on the subject of neglected works. Mr. Sorabji's concise comments with regard to the lack of enterprise on the part of executive musicians and concert directors are, unfortunately, as true to-day as they were at the time his article was written. For instance, so far as any of London's major orchestral organizations were concerned, in the season 1924-25 the Philharmonic Society alone showed any enterprise or attempt at originality in its

programmes, although in the season 1925-26 the Philharmonic programmes were, unfortunately, as dull as any in London. But though the question is certainly acute in connection with purely orchestral works, it is acutely chronic, if I may use such a term, where it touches the concerto problem. Mr. Sorabji dealt at some length with the general aspect of the matter, so that it is unnecessary to do so again; my present purpose is concerned with discussing what I believe to be an important contributory feature to the deplorable stagnation that exists at present amongst the majority of concerto players.

All over the country, and especially in London, we have important centres of musical training which help to provide a substantial proportion of the vast number of solo pianists who flood the market every year. Those who are deemed to be of sufficient ability to play concertos in public are frequently given trial performances at students' concerts, at which a certain amount of latitude in the choice of works is allowed, provided that they do not present unnecessary or extreme difficulties to the orchestra. Nevertheless we find that, almost without exception, the soloists keep to examples already worn thread-bare by the older concerto players of the present day. The Patrons' Fund Rehearsals for British executive artists and composers at the Royal College of Music offer excellent advantages to a limited number of pianists every year, but even those students who are fortunate enough to be selected as performers do not seem to realise the full value of their opportunities. For example, a short while ago I heard the Grieg Pianoforte Concerto performed at one of these rehearsals, a fact which is significant of the lack of enterprise to which I have already alluded. In this respect, however, the pianists are no worse than the 'cellists, who confine themselves almost entirely to the Elgar and Dvorák Concertos, with the Böllmann Symphonic Variations as an occasional alternative.

The Delius Pianoforte Concerto has been in favour lately, five or six performances having been given within a comparatively short period at one institution or another. We welcome the initiative which governs such acts, but feel that in this case it is somewhat misdirected. To neglect modern works more or less consistently for years, and, by way of repentance, to single out a Concerto that cannot be called either a great or good piece of workmanship, is not calculated to do any lasting good, and may be merely the substitution of one kind of evil for another.

It is now time to examine the situation constructively. To whom should be assigned the responsibility for the absurdly conservative policy governing the choice of works? Investigation goes to prove what is obvious to anyone who has seen the inner working of these schools of music, and that is that the professors themselves are largely responsible for the existing state of affairs. Students usually follow the directions of the authorities in matters connected with choice of works, and therein lies the difficulty. The body of aggressively conservative professors is a large one, and in the fullness of time we have the new students playing the old works, in a routine that is mechanical. In chamber music we find that the same series of quartets are performed again and again, while their equally worthy neighbours lie untouched, thus fortifying Mr. Sorabji's argument that the laxity is widespread. Regarding pianoforte concertos, no



isolated venture will serve. The movement, if it is to be of value, must be fundamentally organized. It seems that one way to approach the matter would be to secure the co-operation of some of the more enterprising of the professors. If this were done, the change of policy would become comparatively wholesale, and the efforts of the pioneers would gain proportionately in effect.

The performance of new works at a student's début does not condemn the player for the future, as we are led to suppose, and from a financial point of view would certainly be as successful as the present system. An appreciable section of the public would be quite as ready to welcome new concertos, as others would be to go and hear the Tchaikovsky B flat minor. Mr. Sorabji singled out M. Victor Schiöler for praise, on account of his performance of the Reger Pianoforte Concerto. I add my tribute to his. Such originality is all too rare. It may be asked, 'If the well-worn concertos be given a rest, what shall be put in their place?' The material is not lacking. We can set to work with the Bach and Mozart Concertos, the latter providing an extensive field for research. The Beethoven Concertos may, with profit, be put aside for a while; the fourth and fifth have had too much attention to the exclusion of other works. The Franck Variations are worth much more than an occasional performance, and the same remark applies to Liapounov's Variations on Ukrainian Themes. Regarding concertos proper, there is not space to give more than a somewhat superficial catalogue, but, following Mr. Sorabji, I would again draw attention to the Busoni and Reger Concertos. For further material, I suggest the later Rachmaninov works, and Concertos by Prokofiev, Dohnányi, Cyril Scott, Tcherepnin, Herbert Howells, and Palmgren.

## Points from Lectures

Mr. Bernard Johnson, speaking at Nottingham, in reference to the well-known borrowings of Handel, discussed them with some freshness. It was true, he said, that Handel stole melodies right and left, without acknowledgment of his indebtedness to other authors; but if he was to be blamed for this, could not a clergyman be called a thief because he 'stole' a text from the Scriptures and preached a sermon on it? Industrious mud-slingers were always pointing out instances in which Handel had 'borrowed' from some obscure composer who lived a hundred years before him. But everything Handel touched he made to live, and it was only because he had condescended to take some little tune from their works that some of these obscure composers were remembered.

The parallelism of the golden age of music with that of literature led Mr. Adrian Boult to point out how the creation of great music moved in cycles. The interest and activity started with a vogue of simplicity which almost always took its origin from the discovery, or re-discovery, of music that sprang straight from the soul. Folk-music was taken by composers and gradually applied to the needs of the moment, and often as time went on the very people who had taken an interest in the collection of tunes, used them more and more directly in their compositions. Applying this argument to the present day, he took examples from the works of Vaughan Williams, Gustav Holst, and other composers.

'Choir-Training' was Mr. Geoffrey Shaw's subject at Cambridge, when he addressed a gathering of teachers. Most people, he said, learnt the art of conducting only from bitter experience, without ever having a lesson in choir management. A certain standard of musicianship was necessary; it was not enough merely to stand in front of a choir and beat time. Frequently it was much better not to use a baton, especially with children and with a small body of voices, for in nine cases out of ten it brought a rigidity into the singing. Often it was quite enough just to set a choir going; the singers could manage quite well unaided, and the flowing melody of the music was much less likely to be interrupted. Regarding the faults of singing, Mr. Shaw did not think that mistakes in tone, accentuation, light and shade, technique, or rhythm were by any means the chief faults; bad enunciation was the worst mistake. 'Do not bother about bar-lines,' said the lecturer. Much of the charm of singing depended on a beautiful prose rhythm. A choir must sing with significance rather than with expression. Usually choirs sang either very loudly or very softly, and they did not bother to find out much about the country in between. It was up to a singer to try to get the true sense of the message of the music. A conductor should never beat with a rigid arm, and should have intention in every gesture. Whenever possible a song should be memorised, and, above all, should be sung with the clarity of the spoken word.

The story of Irish music which Dr. Annie W. Patterson told a Dublin audience in Molesworth Hall, was not merely a review, but a plea for the development of a National School of Music. Dr. Patterson said that it was not appreciated generally that the old Irish bardic tradition was mainly instrumental. Instead, it was customary to hear a great deal about Irish song. Moore's 'Melodies' made a great sensation, and, later, other settings of traditional songs had been much before the public. Dr. Patterson dwelt on the fame of the Irish harp and its place in history as a prototype of the modern pianoforte. She played on the pianoforte some specimens of early and mediæval harp minstrelsy, including a theme entitled 'The Battle of Arganmore,' which is credited to the 2nd century, and may be one of the oldest recorded pieces of music. The speaker also called attention to characteristic features of this example.

Addressing the Midland Arts Club on nationality in music, Mr. Frederick Thomas characterised French music as sparkling and naïve, Italian music, suave and graceful, Polish music, mournful, Spanish music, poignant and gay, Russian music, unsympathetic and attractive, and Scandinavian music, keen and cutting. German music stood for the expression of the deeper feelings of mankind. The love of the Germans for music arose from their religious and reforming ardour. Mr. Thomas regarded Bach as the musical reincarnation of Martin Luther. The chief feature of English music was its cheerfulness, simplicity, and grace.

Delving into Sussex music of the past, the Rev. K. H. Macdermott produced unique specimens before the Sussex Archaeological Society. One of these was a vamp-horn, one of six which existed in England. He had found ancient music consisting of manuscript and printed books, several of which had been printed in the county. Henry Bristow, at the age of eighty-two, sang from memory no fewer than four hundred and twenty songs. George Arnold, of Bosham, who died at upwards of ninety

years of age, served in the village choir for eighty years. Old Sussex folk-dances were modal. The old Sussex singers could not bear to be accompanied. The natives had been very fond of making their own tune-books. Mr. Macdermott had discovered literally hundreds of MS. books of songs, dances, and Church music, which had been written laboriously and painstakingly. Great interest was taken in the display of musical instruments formerly used in Sussex Churches and villages.

A teacher's vacation course in music was held for several days in Rushworth Rooms, Liverpool. The lecturers included Mr. Stewart Macpherson, Mr. Cuthbert Whitmore, and Dr. Stanley Marchant. In addition, Prof. E. T. Campagna spoke on 'Music and Mind.' The other arts, he pointed out, expressed to us the things of this world, while the musician told us of a higher world above this one.

J. G.

V

## THE NEW ORGAN-PIANOFORTE

By ANTHONY CLYNE

Little interest has yet been aroused in this country by the descriptions of the new type of pianoforte invented by Mr. J. H. Hammond, jun., of Gloucester, Massachusetts. Those who have read the accounts are eagerly looking forward to an opportunity of examining and hearing the instrument for themselves, and it is to be hoped that arrangements will soon be made for a demonstration in London.

That from it much of the quality of the sounds from a pipe-organ may be obtained, while the characteristics of a pianoforte are retained, is a brief and inadequate description of its nature. Josef Hofmann, the well-known pianist, is greatly impressed by its possibilities:

I have just returned [he writes] from an extraordinary week-end visit to the home of a master-musician, where I heard a pianoforte demonstrated whose tones grow or die as the performer chooses. I heard volume increased, the tone once struck, and all this without in any way altering the characteristics of the pianoforte tone.

It is stated that professional musicians of the highest standing who have tested the Hammond organ-pianoforte believe that the inventor has achieved the most remarkable improvement that has been made since the pianoforte was evolved early in the 18th century.

John Hays Hammond, jun., is not an expert musician, though it is evident from his performances on his creation, especially his happy improvisations, that he possesses exceptional musical talent undeveloped. He is a scientist already highly distinguished by successful inventions of diverse kinds, and now holds the notable appointments of consulting engineer to the Radio Corporation of America, the General Electric Company, and the Westinghouse Company. During the war he invented a type of aluminothermic incendiary projectile, which was employed by the Allies. But his inventions are principally in the field of wireless telegraphy and telephony, and he is the originator of no fewer than three hundred and fifty patents registered or applied for in the United States and the chief countries of Europe. Advanced wireless experimenters in this country will be familiar with his name, especially in connection with devices relating to superheterodyne.

It had long been known that his scientific interests ranged far and wide, but few had any idea that they

extended to what may be called the mechanics of music, until last autumn he suddenly revealed his organ-pianoforte. For more than six years he had been working at intervals on the construction of a large pipe-organ in his home at Gloucester. He mastered the whole science of organ-making, and then he must needs study the details of pianoforte-making. Nothing would content him but to attempt to combine in some measure the features of both kinds of instrument.

The principles of the pianoforte, the main elements of its construction, he perceived, have continued unchanged since the first pianoforte was made by Bartolommeo Christofori in 1714. He solved the basic problem by replacing the harpsichord quills which 'twanged' the strings by hammers, adapting the mechanism of the clavichord to secure control by the player over the intensity of sound given out by the strings, and in other respects imitating the harpsichord, while introducing the 'check' which, fixed on the end of the key, catches the edge of the hammer as it falls, and holds it down, thus preventing the hammer from rebounding on the string, and regulating its fall according to the pressure on the key. Since his day the evolution of the pianoforte has been in details and not in principles—minor technical improvements—and the chief aim has been to obtain more sustained tone and power. This has been sought by increasing the rigidity of the frame and by increasing the tension of the strings, more than doubled since 1800. These two methods have been developed to the limit of their effectiveness. From time to time many attempts have been made by ingenious devices to confer upon the player greater power to modulate and control each tone, but all have proved unsuccessful.

Mr. Hammond conceived an entirely new method of giving the player more control over the notes after the keys had been struck. His own brief account, given at a recital attended by many well-known musicians and representatives of the British and Italian Ambassadors, runs as follows:

By the use of reflectors set inside the instrument and controlled by an additional pedal, it has been possible to build up a tremendous sonority, and the tones may be allowed to escape with any degree of subtlety. In other words, unlike the notes in an ordinary pianoforte, which gradually fade after being struck, those from an instrument fitted with the Hammond pedal may be sustained and even increased in volume many times.

The reflectors mentioned are parallel revolving slats, which can be opened or closed as the player wishes, being operated by the extra pedal as a so-called Venetian blind is opened or closed by its cords. The case of the pianoforte is constructed as soundproof as possible, and the reflectors are ranged along the entire top inside. The tone, therefore, can be built up, as it were, inside the instrument, and then released exactly to the extent desired by the player. The resultant energy when the keys of a pianoforte are struck is sufficient in volume to be measured in foot-pounds, but hitherto only a small fraction of this has been converted into the air-wave-motion which is sound, and human ingenuity has been exhausted in actually neutralising the rest by various devices to absorb the excess. Now a far larger proportion of the energy is utilised to produce greater sonority.

But this is not all. Those who experiment with, or, indeed, play about with, valve wireless receiving sets are familiar with the phenomenon known as

regenerative action. But to those who are children in such matters it can be simply explained. In a two-valve set the first valve is a detector and the second is an amplifier. If the second valve not only amplifies the wave-motion, but also returns a proportion of the amplified wave-motion along the path by which it arrived, it will receive it back again from the first valve and, so to speak, amplify again the amplified motion, thus greatly increasing the strength. This phenomenon suggested to Mr. Hammond a method of obtaining a great volume of sound. According to the angle to the sounding-board at which the reflectors are set by the operation of the extra pedal, a less or greater amount of the sound is returned to the sounding-board and reflected again to the reflectors. The analogy with regenerative action in a wireless valve set is not exact, of course, but it makes the phenomenon comprehensible. The Hammond organ-pianoforte acts by a sort of acoustic regeneration, sustaining the vibrations of sound for far greater periods of time than is otherwise possible.

The qualities which differentiate it so greatly from the ordinary pianoforte are set forth as follows: (1) The increased sonority. (2) The maintaining organ-like, as a straight dynamic line, the effect of undying tone. It makes it possible adequately to perform organ music, hitherto only for a great organ, on a pianoforte:

In Bach's 'Passacaglia,' for example, it is able to hold the major melody while the accompanimental figures do not interfere with the sweep of the basic harmonies.

(3) The differentiation of melodic passages from accompanimental passages is produced through a psychological reaction. Mr. Hammond thus explains it: While the percentage of change, in sonority and maintenance, is the same both for melodic line and the other tones, yet because 5 per cent. of a million-dollar income would be a great enrichment, and 5 per cent. of a hundred-dollar income would be a trifle, so the change in the melodic line is far more striking. (4) The ability to open the reflectors at the same rate as the tone fades, thus gaining the effect of a tone of continuing level volume. (5) The power to change the quality of the upper harmonics after the keys have been struck, so obtaining remarkable tone-colour changes. Accepting that the ordinary pianoforte may be called monochromatic, the Hammond instrument is polychromatic:

While the invention will give a nuance and an atmosphere particularly fitted to composers like Debussy (claims the inventor), it will be equally applicable to jazz. There will be a *tremulando*; and the pianoforte will 'giggle' almost like a trombone.

Of course, it demands a special technique in the player. But every player of the pianoforte can acquire this without unlearning any technique now possessed. It is an addition to the pianoforte, extending but not altering its technique. The testimony based on long practice is that gradually the ability to use the extra pedal comes automatically, as the other pedals are used, and only with this semi-subconscious employment can the real value of the innovation be exploited. There is no alteration, apart from the pedal and a slight increase in the height of the case, in the external appearance of the instrument. No change in the notation of music is required. In no respect are existing scores for the pianoforte made obsolete, but on the other hand it may be that music will come to be written specially

for the instrument, with the varying use of the additional pedal indicated, or even existing scores may be adapted to it, by having such signs inserted.

While the invention points to the manufacture of a new type of instrument which will gradually supplant the existing type, as pianoforte supplanted harpsichord, the invention is also in a form which can be fitted to an ordinary pianoforte. It is unlikely, however, that this will be done to any great extent, the invention being applied in the form of new instruments. It is applicable, of course, to player-pianos, and rolls for use with player-pianos so equipped have already been produced.

## New Music

### CHURCH MUSIC

New issues of the Tudor Church Music Series (Oxford University Press) include a Sol-fa edition of William Byrd's anthem, 'Prevent us, O Lord,' S.A.A.T.B., and anthems by Thomas Tomkins and Richard Nicolson, edited by A. Ramsbotham and S. Townsend Warner respectively. The Tomkins work—'Praise the Lord, O my soul'—is for two trebles, tenor, and bass, unaccompanied. Nicolson's 'When Jesus sat at meat' is for S.S.A.T.B., with an organ part arranged from the original accompaniment of viols. These three anthems are fine examples of Tudor work.

A new series of Cathedral Anthems, edited by C. Hylton Stewart (Oxford University Press), should prove of exceptional interest to capable choirs. They can be noticed only briefly, and choirmasters would do well to examine the works for themselves. Two by William Croft (1678-1727) are for unaccompanied singing. 'Hear my prayer, O Lord' is an expressive work for S.S.A.T.B., with a few bars of eight-part writing at the end. 'O Lord, rebuke me not in Thine indignation' is a splendid specimen of polyphonic writing. It is for S.S.A.T.B., and is fairly difficult. The same composer's 'O Lord, Thou hast searched me out' is for A.T.B., with organ accompaniment. It includes short solos for bass and tenor, and at the close of the final movement the full choir is employed. On account of its length, certain movements rarely performed are omitted from this edition.

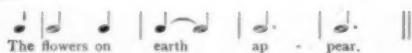
Six anthems by Maurice Green (1695-1755) include the fine verse-anthem for voices, 'Arise, shine, O Zion.' The organ part in the first movement is written on three staves. There is some fine, vigorous chorus writing in the first and last movements, and between these is some expressive solo work for tenor and treble. Another work of lofty character, 'How long wilt Thou forget me?' is for eight voices and organ with a brief middle section for two solo trebles. The remaining works by Greene are 'Let my complaint come before Thee,' for S.S.A.T.B., unaccompanied, 'Lord, how long wilt Thou be angry,' for S.S.A.T.B. and organ, 'Acquaint thyself with God,' for alto solo, chorus, and organ, and 'O give thanks,' for alto and bass soli, chorus, and organ. The remaining number of this series is by a later composer—Thomas Attwood Walmisley's 'The Lord shall comfort Zion,' written in 1840. There is some highly effective writing for four-part chorus, and the work also includes solos for soprano and bass, the latter a dramatically-written movement. Some accidentals are missing from the organ part on p. 6.

Three new settings of the Communion Service from the Faith Press, all modal in style, will suit varied tastes and requirements. For unison singing, Arthur J. Bull's 'Missa Sancti Andreae' may be recommended. It is very simple, devotional music, and the organ part is treated with taste and skill. George Oldroyd's 'Missa Ave Jesu' in Mode 2 is for unaccompanied singing, and is quite simple. There is a fair amount of writing in thirds—frequently doubled in the octave—and pure four-part writing is comparatively rare. The little ascending passage of five notes which opens the *Kyrie* is overworked, and is likely to prove monotonous. Choirs who can appreciate music of a somewhat austere type may be recommended to try H. S. Middleton's 'Missa Sancti Michaelis'—a scholarly setting, effectively written for voices, and only moderately difficult. It is for unaccompanied singing. No setting of the Creed appears in any of the above.

Also from the Faith Press comes an Easter Carol Service, consisting of prayers, readings, &c., and a number of carols which are sung at stated intervals. Musically the book wants overhauling. Faulty part-writing occurs in more than one number, while in the setting of 'O Voice of the Beloved,' to a tune by Newsidler (1536), the following are allowed to appear:



and:



Eric H. Thiman's anthem 'Immortal, Invisible, God only wise' (Novello), words by W. C. Smith, is a vigorous, straightforward little work, the music of which is based on a Welsh melody. Except for one verse set for four-part unaccompanied singing, the voices are mostly in unison, with a free organ accompaniment.

An anthem for boys' voices—'King of glory, King of peace'—by William H. Harris (Oxford University Press), is a fine setting of words by George Herbert which competent choristers will delight to sing. Three-part writing—sometimes unaccompanied, with charming effect—is fairly frequent. The organ part is excellent.

G. G.

#### SONGS

Several numbers have recently been added to the Oxford University Press edition of songs, Vaughan Williams and Whittaker being among the composers represented. Whittaker's 'Two Lyrics from the Chinese' are, like most of his work, notable for strength and power. Rugged, and even angular, they give an impression of originality and sincerity. They are dramatic rather than lyrical, the accompaniments reinforcing fairly free declamation with many skilful touches. There are some beautiful moments in 'My lord is gone away,' and one might call attention to several strikingly apposite pianoforte figures. It is not unfair, however, to say that power is more marked a characteristic here than beauty, as it is usually understood. The realism of the words perhaps demanded this treatment, and Dr. Whittaker has spared nobody. The two Vaughan Williams songs are meant for unaccompanied singing, but are fitted with detachable pianoforte parts. The treatment of Seumas O'Sullivan's two poems shows all the composer's usual skill, and the slight accompaniments

are remarkably successful in adding to the effect without obscuring the subtlety and lightness of the vocal line. All the little individualities of style are here; but in the master's work they sound inevitable and natural, and not affected or facile as they do in the work of imitators. The influence of Vaughan Williams is plainly seen in three songs by Ralph Greaves, and also in Hubert Foss's 'The Nurse's Song,' but this does not mean that these compositions have not also individuality of their own over and above the influences which have helped to make them. There is in 'The Nurse's Song,' moreover, a real quality of atmosphere and poetry. Of Ralph Greaves's three songs to words by Masefield, the best seems to be 'I will go look for Death.' I believe these songs to have been written as part of the incidental music to an Oriental play: in stage performance, perhaps, some of the interludes and certain details in the songs themselves, which seem below the general level, would have point and appositeness, and fall into place. 'The Chestnut Blossom' is one of Norman Peterkin's best songs. A difficult and complex atmosphere is well portrayed, and the setting has many clever details, such as the 'note of the passing bell,' as well as a feeling of consistent growth and unity. It is a good piece of work. Lighter and less individual is the same composer's 'I wish and I wish'; but it has undeniable charm in spite of a suggestion of the commonplace in some of the harmony. Less easy to discuss are Peterkin's three songs for voice and viola, to words by Joseph Campbell. It is impossible to tell how they will 'come off,' without hearing the viola itself. So far as imagination and a pianoforte carry one, 'The Journeyman Weaver' seems the best; it has rhythmical unity which makes it easier to grasp than 'A curse on a closed gate,' and the viola has no double-stoppings to deal with. This makes strongly for success, for the sound of a string player, after a portentous snatch, achieving and holding a ♯, is never a very satisfactory one. 'The Jolly Carter,' a folk-song collected and arranged by E. J. Moeran, is a pleasant tune, which Moeran's highly sophisticated setting turns into a stimulating and infectious song, suited for 'camp' or 'bottle-singing.' But the tune is little more than pleasant, and has none of the real individuality of the best folk-songs. It is late in the day now for collecting folk-songs; all the best flowers have been gathered. A beautiful little work is the same composer's 'In an arbour green,' in which the wistful tenderness of the lovely poem is reproduced without weakness. Again the music is rather sophisticated, harmonically, at any rate, with the flavour of Delius, but there is no mistaking its real and individual quality. Vaughan Williams's 'The Water-Mill,' discussed here some months ago, is now published singly, in a higher key, for mezzo-soprano.

Gerrard Williams is always to be relied upon for a neat-minded sense of humour, dainty individuality, and true craftsmanship. Four songs from Curwen's all show, in one way or another, these qualities. 'The Lonely Tent' is particularly good—it cleverly gets the half-delighted, half-frightened, bed-time bogie feeling; and equally successful, though attempting rather less, are 'The Philosophe' and 'When Phillis plays,' the last named a graceful minuet-song. The same publishers send Henry Cowell's 'Where she lies.' The music of this song—a twenty-two-bar setting of six short lines—demands a full page of explanation of symbols for tone-clusters, sympathetic

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vibrations, fists, and forearms; and as no relevant result emerges from all the effort, one is inclined to feel it out of proportion. The music may mean something to some people. My ears are not attuned to it, and to me it means nothing. Much the same is true of Ursula Greville's 'The Cherry Tree': it is a largely unaccompanied declamation; there is no sign of plan or organization (except a casual reference or two to the four notes with which the song begins), and the whole thing seems 'without form and void.' Strangely different from this is Bliss's 'The Fallow Deer.' The composer uses every device he wants to get his effects, and he gets them. But the music is so plainly under firm control that it never gives the impression of being far-fetched, affected, or silly. It is a good song. Owen Mase's setting of 'The Unchanging,' also by de la Mare, has a quiet sincerity that commands respect, and gives quality to music that does not attain to the clear intensity of the poem. A clever and amusing song is Ernest Bryson's 'The Angler,' very likeable for the vivid way in which it catches the fisherman's sly delight in stolen pleasure. Curwen's, who publish all the songs dealt with in this paragraph, also send a song-cycle, by Gerald Finzi, to poems by Hardy. 'By Footpath and Stile,' for baritone and string quartet, contains six songs, and is a highly interesting work. It is true that the music is vitally influenced by Vaughan Williams, but the composer uses the idiom with imagination and sensitiveness, has got right inside the poems he has chosen to set, and writes stuff with poetry and feeling in it. One notices good string writing, too, and a very thoughtful way of dealing with the poems. These qualities, present in all the numbers, are felt most strongly perhaps in 'The Oxen,' a beautiful and moving song. It is to be hoped, however, that the composer will not allow his admiration for a great man to hinder the development of his own personality, for it looks as if he has something to say.

Elkin's send three songs by M. van Someren Godfery, of which the best is certainly 'Men who danced their shoes into holes': it is a tuneful thing, with a well-planned pianoforte part of interesting rhythm and light texture. 'Cradle Song' has charm in its simplicity, but the accompaniment is too reminiscent of Dunhill's 'The Cloths of Heaven.' One does not suspect plagiarism, but the resemblance is too close at some moments to pass unnoticed. 'Little Lady of my Dreams' has not much strength or distinction, and the rhythm of the accompaniment becomes tiring. The Dowson words, in any case, are pale, watery stuff, and it is small surprise to find that they have failed to inspire. 'Sea Shell,' by Felix White (Oliver Ditson Co.; Winthrop Rogers), is one of the most attractive of this month's arrivals. Simple, and easy in every way, it may seem tinged with the commonplace, but it has the real charm of unaffectedness and musicianship. This quality—difficult to define but easy to recognise—shows itself in small but unmistakable ways: in this song in skilful management of a rhythm which might have become monotonous, but is delightfully saved from this. The same publishers send Elizabeth Poston's 'The Lake Isle of Innisfree,' which shows qualities similar to those that were noticed in the March number in this composer's songs. It has real sensitiveness and originality, and strong sense of atmosphere: but the material is not welded into a complete whole, with consistent growth and interest,

so that the song, despite its moments of charm, is less successful than some of the other examples.

'Journey's end,' a new Frank Bridge work, comes from Augener's, who also publish Muriel Herbert's 'Have you seen but a white lily grow?' This last is a simple and thoughtful setting of Jonson's words, effectively laid out for the voice. One or two harmonic experiments seem rather to break the smooth flow, but they do not destroy the general effect of sincerity. There are some impressive moments in Frank Bridge's song, but one feels that it would have been even more impressive if it had been even more restrained. There is no *forte*, *appas*, in Humbert Wolfe's poem; the mood is one of resigned, kindly hopelessness. The emotional climax seems to call for a hush rather than a burst of sound. One remembers the finely effective force of a similar moment in Butterworth's 'Is my team ploughing?' This is not to say, however, that Bridge's is not a sincere, effective, and technically fine piece of work.

There was a time when Eric Fogg was out-pacing Stravinsky himself. His style seems to have suffered or achieved a change since then, for 'To Morning,' the first of two songs published together by Elkin, is akin to the style of Karg-Elert. It is fluent and well-written, but the sprightlier and less pretentious 'Laughing Song' proves more attractive on account of its rhythm and lighter texture. Two good numbers by Clive Carey come from Winthrop Rogers. 'April Children' is a popular song of the very best type. It has ready effectiveness, quick appeal, well-written voice and pianoforte parts, and a good B flat at the end. But it is the work of a musician, and will need musicians to perform it, if it is to secure its full effect. It should gain immediate popularity with average musical audiences. 'Since thou, O fondest and truest' is quieter; it has long, generous phrases, and a ripe, slightly self-indulgent air, like some Brahms songs. But it is thoroughly musically, even if it does not reproduce Bridge's wonderful blend of calmness with intensity. Somewhat 'ripe,' also, is Eric Thiman's setting of 'The Silver Swan' (Novello). It is effectively written for both voice and pianoforte, but the accompaniment seems a little heavy for the song, and the music has not the fine quality of irony which gives the poem its character. It needed a rather more acid flavour instead of its rather easy sweetness. Easthope Martin's light-handedness and tunefulness are shown once more in 'Songs of the Hedgerow' (Enoch). He is distinctly happier in the heartier moods, however. 'Hedging and ditching,' with its good, straightforward tune, and 'Hedgerow Carnival,' with attractive mazurka rhythm, are more convincing than 'Harvest Moon' which toys with rather cheap harmonic effects, and is slightly commonplace.

Larway's send settings of some Tennyson poems by Frederick Nichols, and two songs by Ernest Austin, 'The Dream-Maker' and 'Sea-Dogs,' the second being a good straight tune, modal in character, to the usual words about Devon. The first of the two is slenderer in character, but here too the composer's tuneful style is pleasantly shown. Allah is less baneful than usual in his influence in the case of John Foulds's song of that name. Allah generally produces sham melodrama and superficial atmospherics, whenever he appears in song. This number, however, is restrained and genuine. The vocal line is strong and singable, and the whole effect good, though not highly individual. The same is true of

the cheerful 'Spring Joy.' Rhythm and texture give it a welcome feeling of lightness, and effective lay-out should make it popular. The same publishers send Holbrooke's setting of Gerald Cumberland's sonnet 'Homeland'; and from Chester's come four songs by Timothy Mather Spelman: clever as they are, one gets little pleasure out of them in return for considerable demands on pianist, singer, and listener. Some foreign publications, including 'Songs of Lesbos' and 'Sapphic Lyrics,' two volumes of songs by Albert Mallinson, and three songs by Inga Liebhich, call for discussion in a future article. T. A.

#### EASY PIANOFORTE MUSIC

Felix Swinstead's 'Six Distinctive Studies' (Enoch) are apparently a re-issue in album form of works produced a few years back. The first three, which are moderately easy, are 'Mélodie' (a study in syncopation and *cantabile* playing), 'En Chasse' (study in fluency), 'Chanson Ancienne' (study for left hand). More difficult are the last three—'Novelette' (*arpeggio* study), 'Pizzicato' (*staccato* double notes), 'En Courant' (a brilliant little study for finger *staccato* in both hands). The studies are also issued separately. From the same publishers comes a 'First Adult Album' consisting of easy and moderately easy pieces collected, phrased, and edited with analytical notes by Gertrude Azulay. In a brief 'Foreword,' containing some suggestive remarks on methods of practising, we are told that this collection of pieces has been compiled

... primarily for the non-advanced adult whose specific need (minimum of execution with maximum of rendering) has not hitherto received the attention given to other grades of learners.

Each piece is prefaced by helpful comments on the music itself, kind of touch required, &c., and, in addition, little technical exercises are given as preparatory studies for particular difficulties which occur in the piece. The composers drawn upon are Schumann, Heller, Pergolesi, Moszkowski, Tchaikovsky, and Chaminade. The book should prove extremely useful to teachers.

'A Little Suite,' by Gerrard Williams (Elkin), is brightly written, and provides a pleasant means of developing the young player's technique. It comprises an Allemande (continuous semiquaver movement in right hand, *staccato* quavers in left), Sarabande, Gavotte (two-part writing, *staccato*), Minuet, Gigue. More difficult are Ed. Poldini's 'Petits morceaux pittoresques' (Bosworth). These six numbers are capital examples of this well-known composer's work. A nimble, light finger is required in No. 3, and in No. 4 *cantabile* work is passed from hand to hand. 'The little church on the hill,' by Hubert Hales (Joseph Williams), is No. 1 of the 'Churches in Norfolk' series. It is pleasantly flowing music which, with its simple bell effects, will be easily appreciated by the young player.

A book that should prove of use to teachers of beginners is Angela Diller's 'In Days of Old' (Hawkes). This is a collection of ten folk-tunes. The words appear over each tune, and the page opposite contains suggestions for study. The arrangements of the tunes are excellent, and the printing is exceptionally clear. Suitable material for sight-reading will be found in Ernest Newton's 'Pianoforte Sight-reading Tests' (Joseph Williams). There are three books, graded respectively Primary and Elementary Divisions, Lower Division, and Higher Division.

Teachers of beginners will find much sound advice and abundance of excellent material for practice in J. A. O'Neill's modern instructor for the pianoforte issued in two books under the title 'Progressive Steps' (Rowlands). Each book is divided into six steps, and some idea of the style and scope of the work may best be gained by quoting a few of these. Book 1, Step 1—Names of notes on keyboard, hand gymnastics, finger control apart from the instrument; Step 2—The Great Staff. Notation learned on an A B C method, and applied by degrees to rhythmical little exercises. Fingering and advice on five-finger exercises. Step 3—Simple time-values. Exercises and little pieces. Rests, Dots. Exercises on Intervals. Book 2, Step 1—Advice on silent practice and memory playing. Hints on ear-training. Folk-tunes, with preliminary exercises. Step 2—Easy duets. Exercises on passing over and under the thumb. The modal scales. These quotations show that the book has nothing in common with the old-fashioned 'Tutor.' The exercises as a whole are judiciously planned, and contain plenty of variety. The preliminary remarks and exercises on scale and *arpeggio* playing are good, as are the exercises on the black keys in Book 1. The second book meets all the requirements of the 'School Examinations' as a Scale and Arpeggio Manual. G. G.

### The Musician's Bookshelf

'Hubert Parry: His Life and Works.' By Charles L. Graves.

[Macmillan, two vols., 30s.]

This biography, though far too long for convenience or sustained interest where the ordinary reader is concerned, has the merit of leaving us with a vivid impression of an extraordinarily versatile and attractive personality. Perhaps this is a virtue of Mr. Graves's defect—an over-accommodating and too-expansive method. At a very early stage we feel that he lavishes far too much space on trivial details of the Eton days, and, later, on purely domestic happenings; apparently a mere sample of this kind of thing would have sufficed. Moreover, the Diary is drawn on for many entries that seem to be of no moment. The persevering (and often irritated) reader, however, sooner or later begins to feel that so inclusive a method, though fatal in most cases, is perhaps not unsuitable for the biography of one in whose life a multiplicity of cares and activities—often trivial and avoidable—played so constant and vital a part: for the doing of all manner of things, from running a great music school to picking and storing apples, was the breath of life to Parry. Thus, almost at random we meet this passage (only one of many such) concerning a Christmas holiday at Rustington:

As domestic and local factotum he was continually employed. He supervised the building of a wall; gave spelling lessons to his daughter Gwen, 'a fearful business'; indulged in fierce bursts of digging; and helped in the making of mince-pies in the absence of a cook. He also assisted a lecturer with his magic lantern in the school-room, and read the Trial Scene from 'Pickwick' at a Penny Reading, 'to the apparent satisfaction of the audience'; besides singing and playing. Presents had to be bought, 'men in difficulties' relieved, and carol singers endured.

Again: 'Apples and pears had to be gathered and stored, mildewed jam had to be reboiled.' Certainly; but why by Parry? What was cook doing?

Yet at the time referred to in the first quotation he was working at a Symphony and a String Quartet, writing articles for the *Pall Mall* and *Saturday Review*, and paying flying visits to London to Dannreuther's concerts! What chance was there of concentration on the creative side of his work? Indeed, at no time in his life does composition seem to have been more than a hobby, to be indulged when the crowd of daily affairs (many of them merely fussy, or of a kind that should have been delegated) had been attended to. A few minutes while waiting for a meal, or between other engagements, or a quiet spell late at night when so busy a man (especially one with a weak heart) had better have gone bedward—to such fog-ends of time was composition too often left. Small wonder that some flats are badly joined; that development frequently leads to the mechanical; and that many a sequence goes on for that fatal bar or so too many! The marvel is rather that Parry managed to achieve so much that is vital, especially when the somewhat limited scope of his work is taken into account: for, after all, he was a vocal composer, and, without the stimulus of a text, he was apt to be left high and dry. Even the very successful organ Choral Preludes have the idea, and sometimes the actual words, of a familiar hymn as their bases. Yet to what splendid purpose he used his text when at his best! It is already the fashion to decry Parry the composer, yet one would risk little in wagering that the pick of his choral works, small and large, and a substantial handful of his songs, will be giving pleasure to hosts when a great mass of vocal music now being produced—over-chromatic, angular, 'precious,' ungrateful to the voice, far-fetched and laboured in its accompaniment—will be almost as dead as the ballads of 'Claribel,' though for widely different reasons: for say what you will of Parry's defects, his music is invariably practicable and 'comes off,' even though it may sometimes leave the hearer tepid. One cannot say that the music's failure is due to its effects being merely on paper, as is the case with so many formidable and cerebral outpourings of to-day. As to whether Parry would have done better had he devoted himself entirely, or almost entirely, to composition is a question. It is difficult to avoid the conclusion that had his creative gift been of the first rank it would have taken charge of him, and headed him off from a hundred and one petty jobs that could have been done at least as well by others. But then we should have had a different Parry, and the further question arises as to whether a few masterpieces would not have been dearly bought at the expense of a great and various human character whose benign influence on an untold number of folk—not confined to musicians—it would be difficult to over-estimate. There is already more fine music than we can hear often enough, even in a long life, whereas a personality such as Parry's, that touched life at so many points and almost always to fine issues, is sufficiently rare to justify our making much of it. Perhaps Mr. Graves has made too much of it, but as was said above, he can hardly have done his work other than well, seeing that the reader is left with a portrait at once vivid and minute.

Mr. Graves's treatment of the musical side of his task is less satisfactory—in fact, he has shirked it. Instead of a reasoned, first-hand critical discussion

of Parry's works, he gives us a collection of views of others, drawn largely from periodical sources. The result is patchy, and unsatisfactory in other ways. A multitude of counsellors may as easily lead to confusion as to wisdom.

A point calling for comment is raised in this passage on p. 286, vol. I (the period is 1888):

A curious light is thrown on the finance of his compositions by his recording that this year he was paid by Novello the sum of £15, the largest he had ever received from a music publisher. Some fifteen years later he told me that he had made, roughly, £25 from his compositions in about twenty years.

If this means that the £25 represented his net profits as a composer, after he had set against his receipts the very large sums he spent on the engraving of full scores, and in publishing on his own account, it may well be true. The average reader, however, will know nothing of this *per contra* account. He has often been told that publishers are sharks, and composers their easy victims, and he will merely regard the ambiguous paragraph quoted above as another piece of evidence. Mr. Graves, we think, should have made the matter clearer, or should not have referred to it. Parry's music, of course, is not of the 'best seller' kind, but we betray no secret in saying that it brought him a very considerable sum over a longish period. Without a doubt the statement he made to Mr. Graves was based on a balancing of his receipts against the heavy—and, of course, quite voluntary—expense referred to above. If he omitted to explain this when discussing the question it was no doubt because he regarded the point as being obvious. We may be sure that he little expected his casual remark to be repeated in his biography, without elucidation of any kind, and as a prelude to the solemn statement that

... composition was not a lucrative pursuit for Hubert Parry, and it was fortunate he had independent means, and was not exposed to the temptation, to which some serious musicians have been driven to succumb, of keeping the pot boiling by hack work or writing down to the level of the ballad-concert audience.

However, we do not wish this review to end on a controversial note, so we add that despite some 'small beer' chronicling, Mr. Graves's volumes are rich in interest. Probably no other biography of a composer contains so much extra-musical matter of importance. An adequate review in a specialist journal is impossible. Parry at games (constantly being 'crooked'), as motorist (to his own and the public danger), yachtsman (risking his own and his passengers' lives), squire and magistrate, author, amateur scientist, teacher, administrator, composer, organist and pianist, inveterate and critical play-goer, diarist, domestic Pooh-bah—a dozen periodicals devoted to different interests could find ample matter for discussion of him from their varying points of view. What chance had the composer against so many other individuals?

He once motored down a steep and winding road at such a pace that 'when they reached the bottom the chauffeur got out and was sick'! This is only one of many such hair-raising exploits on land and water. It suggests that his sports and hobbies absorbed not only much of his time and energy, but almost all his daring; and he had little use for the 'safety first' principle save in the one department where such a motto is better forgotten—composition.

'J. S. Bach: Cantata Texts, Sacred and Secular. With a Reconstruction of the Leipzig Liturgy of His Period.' By Charles Sanford Terry.

[Constable, £3 3s.]

This devoted piece of scholarship leaves the reviewer little to do beyond saluting the author and trying to avoid superlatives. Dr. Terry's labours in the Bach field (especially in regard to the choral works) have been long and arduous, and have already given us several valuable works. This magnificent volume of over six hundred large pages is the sum and crown of his task, and gives every available detail concerning one of the largest branches, and certainly the least familiar, of Bach's output. The book contains English versions of the whole of the libretti of the surviving cantatas, sacred and secular, and the three oratorios—two hundred and thirty-two works; it reconstructs the liturgy in which the cantatas had their place; and it indicates as far as possible the present whereabouts of such of the cantata autographs as survive.

Only about a quarter of the cantatas have so far been issued in English editions; Dr. Terry's book makes the remainder available to all who care to take the trouble to copy into German editions the translations here given. It is not an insuperable task, for Dr. Whittaker and the Newcastle Bach Choir have by this means performed many cantatas hitherto unheard in this country. Dr. Terry so spaces his translations of the recitatives that the task of copying them into the score is easy.

In making his English versions he has worked on principles he lays down as follows:

The translator who attempts to fit English words to Bach's music must obey two instructions. In the first place, he must faithfully interpret Bach's often naive *coloratura*, though to fulfil this obligation frequently places an unmanageable word at an awkward point in the metre. In the second place, Bach's declamation must be held inviolable. Even if it be permissible to adjust it delicately to words sanctified by authority and association, as, for instance, are those of the English Bible, to do so is slovenly desecration in any other circumstances. For myself, the practical end I have in view binds me to subject my sentences to Bach's declamation wherever it and considerations of literary form or convenience are in conflict. The difficulty presents itself especially in the recitatives. There are occasions, too, when Bach's phrasing adversely controls the English text, since it imposes a word which could be legitimately avoided if the work were being prepared for an English score. Take, for example, the opening of Cantata 104:



'Thou Shepherd of Israel' satisfactorily fits the music; but its adoption involves an alteration of Bach's phrasing, and is therefore vetoed by the conditions of my task.

With diffidence we suggest that Dr. Terry is disposed to consider the letter at the expense of the spirit. In view of the vital importance of good, singable English texts, it seems to us that the faithful interpretation of Bach's (or anybody else's) *coloratura* is dearly bought if it involves 'an unmanageable word at an awkward point in the metre.' At the risk of being accused of vandalism, we hold that the provision of a good English text justifies slight modifications in the actual notes of a recitative, and even changes (which need never be more than

trifling) in the phrasing and note-grouping of *coloratura*.

As an instance, take Dr. Terry's example from 'Du Hirte Israel.' 'Thou Shepherd of Israel,' as he says, 'satisfactorily fits the music'; but he vetoes it because its use involves a slight alteration in the musical phrasing. Turning to the translation of this cantata on p. 240, we find the opening rendered 'Shepherd of Israel.' This leaves Bach's note-grouping intact, but makes too much of the weak syllable of 'Shepherd':



Can there be any question as to which of these two versions is to be preferred, on account of naturalness and singableness—and even from the point of view of faithfulness to the original text? We cite this point, because, though apparently small, it is important in principle. The whole question of translation and adaptation of libretti is very much in the air to-day. No solution is possible that is not based on a compromise between the claims of the music and text, with a slight bias in favour of the text, unless an important melodic figure would suffer by such bias.

The magnitude and difficulty of Dr. Terry's work in Englishing these libretti (especially as in many cases the literary value of the originals is small) makes fault-finding seem ungracious. But we must express regret that he has hampered himself by too consistent a use of rhyme in the arias. We believe a better result would be attained by a dropping of the rhyming scheme the moment it involves the tortuous or clumsy.

For example, almost at random we take a couplet that suffers in this way:

The blustering Dragon, the fearsome old Serpent,  
'Gainst heaven raging madly, his legions to war sent.

And, on the same page (454):

Yea, though hell fright us with its bellows,  
Our soul may ever rest secure,  
Through Michael and his fellows.

Only the exigencies of rhyme could have led to the use of so equivocal a word in this connection as 'bellows'!

The reconstruction of the Liturgy must have cost Dr. Terry immense labour. It is a valuable aid to the understanding of the Cantatas, for, as is pointed out in the Preface, 'they are fully intelligible only when their texts are viewed in relation to the liturgy which they served.' Dr. Terry sets out the whole of the order for every day on which a Cantata survives, putting his translation of the work in its proper place in the scheme. One is struck by the homogeneity of the services. If only the hymns and other incidental music in Church services to-day were as aptly chosen —! One gets a delightful glimpse into the past in the opening sentence of each day's scheme:

*The form of Public Worship at the Principal Service for Easter-day.*

*St. Thomas's three bells are sung at 4 a.m. and 6 a.m. Candles are set out at 7. Order of service as on Christmas Day. The Arch-deacon celebrates and the Deacon administers the Cup.*



Then follow the details of the service, opening with the hymn, 'Heut triumphiret Gottes Sohn.' Copious notes accompany the whole of these expositions, and the cantata texts contain details of the orchestration of the various movements, and a wealth of other information. In addition to the ordinary indices, there is a list of the cantatas in the numerical order of their publication by the Bachgesellschaft. A lengthy Introduction gives the history of the development of the cantata, and its significance in the Lutheran Liturgy. There are beautifully-produced illustrations of the organ-loft of the Thomaskirche, 1710; the interior of the Thomaskirche, looking east, 1710; ditto, looking west, 1925; ditto, looking east, before the renovation in 1885; a facsimile of Bach's note of the Order of the Service on Advent Sunday, 1722; and another of the autograph title-page of Cantata No. 71.

This monumental work represents a labour of love on the author's part. For him and his publishers there can be little reward beyond that which virtue is said to provide: only five hundred copies have been printed for sale, and the type has been distributed. It is significant, and a matter for pride, that this fine piece of scholarly research is produced, not in Bach's own country, but in England—or, to be exact, Scotland and England.

## BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Beethoven's Op. 18 Quartets.' By W. H. Hadow. ('Musical Pilgrim series.') Pp. 64. Oxford University Press, 1s. 6d.

'Studies and Caprices.' By Alexander Brent-Smith. Pp. 186. Methuen, 5s.

'Brahms.' By Jeffrey Pulver. ('Masters of Music' series.) Pp. 376. Kegan Paul, 7s. 6d.

'Music through the Ages.' By Maud V. Stell. Pp. 198. J. M. Dent, 3s. 6d.

'The Profession of Music, and How to Prepare for It.' By Annie W. Patterson. Pp. 235. Wells, Gardner, & Darton, 5s.

'Early Recollections of St. Paul's Cathedral.' By W. A. Frost. Preface by the Very Rev. W. R. Inge. Pp. 96. Simpkin, Marshall, 3s. 6d.

'The Enchanted Past.' By Mrs. Godfrey Pearse. Pp. 262. Chapman & Hall, 18s.

## Player-Piano Notes

ÆOLIAN

*Duo-Art.*—An outstanding roll in this month's list is Moszkowski's 'Caprice Espagnole,' played by Josef Hofmann (6953). Like the best of this composer's work it is a brilliant example of *salon* music. What a knack he had in turning out this kind of thing! Many a composer of greater originality would have profited by some of his unflinching instinct for keyboard effect. Hofmann plays the 'Caprice' with a crisp articulation of rapidly-repeated notes and chords that will rouse envy—and, perhaps, despair—even among listeners who are good players. Such a stimulating roll is a standing cure for the blues.

Chopin's Barcarolle is not one of his highest flights, and it is a pity that Arthur Rubinstein makes it even less satisfactory by a reading that, in places, suggests a bad Channel crossing. After all there is (or ought to be) a good deal in a name, and in this example there is little of the Barcarolle apart from the label (6542).

The Schumann-Liszt 'Dedication,' played by Backhaus (6958), and Granados's 'Danza Espagnola,' Op. 37, No. 1, played by the composer (6133), strike me as being on the dull side, especially the latter, owing to its monotonous chunks of notes in the bass.

Schubert's 'Ave Maria' has suffered almost every possible kind of transcription. (The word 'suffered' is used advisedly.) It remains, however, a song, and only the voice or a bowed instrument can deliver its melody aright. Robert Armbruster does his best with it as a pianoforte solo, but with only moderate success (0722).

Stojowski's 'Valse,' Op. 12, No. 2, played by Lois Maer (0723), and Friml's 'Valse Coquette,' Op. 77, No. 3, played by Constance Mering, are of no great moment, but make pleasant hearing. Of the same type is a roll of Henri Bergmann playing Cadman's 'My Desire' (0724).

*Hand-Played.*—Jerkiness of rhythm is a blemish in Gabrilowitsch's performance of Schubert's 'Moment Musical' in F minor. Why are so many of our great pianists afraid of the note-values set down by the composer? Nobody wants cast-iron *tempo*, but there are occasions when a faithful adherence to the copy is obviously the right course. Here the hiccupping treatment of the opening phrase seems quite out of character with the mood of the piece (889E).

A touch of the same fault is noticeable in an otherwise good performance by Ethel Leginska of Rubinstein's well-known E flat 'Valse Caprice' (A895F).

Easily the pick of the hand-played batch is Moszkowski's Barcarolle, played by Egon Putz (A893D). This is capital, both on musical and technical grounds. Not nearly so good, *qua* music, but well-played by Felix Arndt, is Victor Herbert's 'Punchinello' (A887D).

*Ordinary.*—Bach's Prelude and Fugue in G, from Book 1 of the 'Forty-eight,' will provide the player-pianist with enjoyable practice in obtaining the subtly-graded nuances and the very slight variations of pace that increase the interest of such music without destroying its unity and flow. Let him first play the work with no variety of any kind, and he will see that the music is so vital as to be practically independent of his aid. Having realised this, he will probably feel that in music of this rattling, straightforward, and percussive type, it is better to do too little than too much—a point that is rarely grasped by some pianistic celebrities (T24683B). (And I fancy he will agree that the roll-editor has been just a little too violent in his changes of pace.) There is plenty of opening for variety in Tchaikovsky's 'May,' from 'The Seasons' (T24696A)—an effective and well-edited roll.

Among the fox-trots, the best are a pair by Gershwin on one roll (L24774A)—'Fascinating Rhythm' and 'Oh lady, be good.' It cannot be said that there is much rhythmic originality or variety in either, but they are jolly to hear because of their slick assurance. One has only to play such things a few times, however, in order to perceive that the

fox-trot vein is pretty well exhausted. Sooner or later the Gershwinites must discover more melodic and harmonic resources, or they must dry up.

The best of the song rolls appears to be 'The Dancing Lesson,' by Herbert Oliver, from 'The Passing Show,' played by Charles Blackmore (26644). There is close competition for the bottom place; on the whole I think it goes to 'My Little Grey Home in the West'—a song which has long since 'gone West,' surely, and might be allowed to stay there (26647). D. H.

## ROYAL ACADEMY OF ARTS

By ARTHUR T. FROGGATT

The number of works having some connection with music is a considerably larger proportion of the whole in the present exhibition than in any other of recent years, being very nearly one in fifty. Last year the proportion was one in eighty-eight; in 1924 it was one in sixty-five; and in 1923 it was only one in a hundred and two. So far, good.

'Orpheus' (18), by Sydney Lee, painted in the artist's well-known manner, shows that the musician, who carries a cithar, has not only bowed the mountains, but has even compelled them (or at least very large fragments of them) to fall at the sound of his melodious strains.

The portrait of Sir Ernest Palmer (44), by Sir John Lavery, will naturally be of interest to all musicians; of more interest, probably, than 'The Youth of Pan' (79), by Algernon Talmage, inasmuch as the tiny figure in the middle distance, holding something in his mouth (presumably the pipes), can hardly be supposed, at such an early age, to have attained any remarkable degree of proficiency upon his favourite instrument. But in 'The Wilderness' (130), by Sydney Lee, we find Pan, arrived at middle age, located (needless to say) in an extremely stony wilderness. I am confirmed in the belief that Arabia Petraea is the land of his sojourn, partly because it must be the country most congenial to Mr. Lee's style, and partly because Pan is now possessed of no less than eighteen reeds—the precise number of intervals into which the Arabian scale is divided.

From a purely musical point of view, by far the most interesting picture in the Academy is 'Chamber Music' (324), by Frank Salisbury—a small work, charming in design and colour. It portrays a rather unusual sextet—pianoforte, two violins, two violas, and violoncello. But why do artists so frequently go woefully astray when depicting musical subjects? The most obvious absurdity in this really beautiful picture is that the second violin and the 'cello are playing from the same book. Again, assuming that the lid of the pianoforte would be open to its widest extent (which is doubtful), what self-respecting pianist would hang a tablecloth over the lid? (Pictorial effect, of course.) Thirdly, it is sadly evident that there is a difference of opinion among the players as to which side of the tail-piece the chin should be placed. I might go further in criticism, but I leave it at that.

'The Artist's Family' (341), by James Durden, is a very pleasing group of three figures, the son, seated on a table, holding the violin. 'The Dance' (346), by W. Hatherell, shows a girl dancing to the accompaniment of a harp, in a public garden, the darkness relieved by Chinese lanterns. I scarcely know whether or no to include Mr. Walter Sickert's

'Death and the Maiden' (349) as having any connection with the divine art. All I can say is this: if the reference is to Schubert's wonderful song, the artist's estimate of the composer must be diametrically opposite to that of Liszt, who called him *le musicien le plus poète que jamais*. There is certainly no trace of poetry in Mr. Sickert's picture.

Mrs. L. Knight has a portrait of Miss Ethel Bartlett (388), and a large picture of 'The Saxophone Player' (416). I do not remember seeing this instrument in an oil painting on any previous occasion.

'Jazz Band' (542), by H. S. Power, is a small picture worthy of the subject, for the painting is also very jazzy. But for people who like this sort of thing, this is probably the sort of thing they would like. 'The Death of Sappho' (553), by W. G. de Glehn, does not suggest tragedy; but for the fact that the poet-musician is clothed, she might be merely going to bathe. Her lyre, just discarded, shows one or two broken strings. Strangely enough, I had to go no further than 'The Breakdown' (600), by J. B. Souter, before encountering a second saxophone. I will not further describe the work, which struck me as being peculiarly offensive in choice of subject.\* In 'Primrose Time' (624), by N. L. Nisbet, we come once more upon the pipes of Pan; there is also a most unattractive-looking female (probably a suffragette). The primroses are by far the best things in the picture. 'Héloïse and Abélard' (626), by Harry Morley, in pre-Raphaelite style, shows a four-stringed lute.

Among two hundred and seventeen water-colours, I have discovered only a single musical subject, 'Orpheus and Eurydice' (757), by F. Appleyard. Orpheus is holding something which, as well as I can make out in the dim light of the scene, is his lyre. I venture to suggest that this well-worn theme (well-worn, that is to say, so far as the walls of the Academy are concerned) may now be given a year or two's rest.

Among the miniatures will be found a delightful portrait of Auber (897), by Miss Maria Eaton.

There are three musical subjects among the etchings. 'The Fiddler' (1066), by E. H. Whydale, is a lazy vagabond leaning against a tree, with a couple of females pausing to listen. 'An Old Melody' (1069), by A. R. M. Todd, quite a small work, is a half-length of a much more interesting person, an old man with the face of a true musician, playing a violin. 'The Plague Piper' (1078), by R. Spence, is also a small work, the man with the bag-pipes being in the plague cart—a grim subject well executed.

In the Architectural Room I found three suggestions of music. The saloon in 'Goldings, Loughton, Essex' (1121), by Messrs. Richardson & Gill, is furnished with a grand pianoforte and harp—an indication, I hope, of the use to which the saloon is destined. 'Liverpool Cathedral: Interior View of Choir' (1205), by Sir G. G. Scott, gives a good idea of the fine appearance of the organ-cases. A 'Design for Stained Glass for Holy Trinity Church, Southport' (1218), by A. A. Orr, includes among the four principal figures one of David, with sceptre in the left hand, and in the right a four-stringed harp much the shape of that popularly (but quite wrongly) assigned to the Irish King Brian Boru.

Lastly, we come to the sculpture. 'John B. McEwen' (1275), a bronze bust, by Mrs. O. Wallace,

(Continued on page 532.)

\* This picture has been removed from the walls of the Academy, at the request of the Colonial Office.

# Into Thy gracious hands

(IN MANUS TUAS)

June 1, 1926

SHORT ANTHEM FOR ALL SOULS' DAY, MEMORIAL OR BURIAL SERVICE

Words by H. R. GAMBLE

Music by ERNEST BULLOCK

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Moderately slowly. ♩ = 88*

ORGAN *p* *mp* *Ped.*

SOPRANO *very smoothly and solemnly*

ALTO *very smoothly and solemnly*

TENOR *very smoothly and solemnly*

BASS *very smoothly and solemnly*

In - to Thy gra - cious hands . . For all e - ter - ni - ty, . .

In - to Thy gra - cious hands . . For all e - ter - ni - ty, . .

In - to Thy gra - cious hands . . For all e - ter - ni - ty, . .

In - to Thy gra - cious hands . . For all e - ter - ni - ty, . .

*p* Voices only

With hum - ble faith . . the Church commends The soul . . which

With hum - ble faith . . the Church . . com - mends The soul which

With hum - ble faith . . the Church commends The soul . . which

With hum - ble faith the Church com - mends . . The soul . . which

came from Thee. In the dear blood . . . out - poured . . . Our

came from Thee. . . .

came from Thee. In the dear blood . . . out - poured,

came from Thee. . . . . In the dear

*pp Org. p*

*Ped.*

sin - ful souls . . . to gain, . . . . .

*with expression p*

In the dear blood . . . out - poured Our sin - ful souls to

in the dear blood . . . out - poured Our sin - ful souls . . . to

blood . . . out - poured, Our sin - ful souls . . . to

*Voices alone*



Wash it, wash it, we pray Thee, lov - ing Lord, From  
 gain, Wash it, we pray Thee, lov - ing Lord, From  
 gain, Wash it, we pray Thee, lov - ing Lord, From  
 gain, Wash it, we pray Thee, lov - ing Lord, From

*Org. p*  
*Ped.*  
*Voices alone*  
*Org. p*  
*senza Ped.*

earth - ly spot and stain. With Thine own Pres - ence  
 earth - ly spot and stain. With Thine own Pres - ence  
 earth - ly spot and stain. With Thine own Pres - ence  
 earth - ly spot and stain. With Thine own Pres - ence

*poco rall.*  
*Poco meno mosso*  
*Voices alone poco rall.*  
*p Org.*  
*Ped.*  
*Voices alone*

blest, . . No more . . from Thee to roam, . . O grant un - to the

blest, . . No more from Thee to roam, . . O grant un - to the

blest, . . No more . . from Thee to roam, . . O grant un - to the

blest, . . No more from Thee to roam, . . O grant un - to the

la - bour - er rest, . . . And to the trav - el - ler Home.

la - bour - er rest, . . . And to the trav - el - ler Home.

la - bour - er rest, . . . And to the trav - el - ler Home.

la - bour - er rest, . . . And to the trav - el - ler Home.

*poco rall.*

*pp*

*Org.*

(Continued from page 528.)

I found quite unrecognisable. I had seen from the catalogue that the bust was in the Lecture Room, but had passed it without recognition. Failing to find anything resembling the Principal of the R.A.M., I referred to the catalogue for the number, when to my astonishment I found I had already seen it. In 'Primavera,' ivory (1305), by R. Garbe, a very beautiful work, there are two small figures, each standing on a column; and one of these carries a theorbo. 'Beethoven' (1312), a bronze statuette by Charles Pibworth, is to my mind a work of genius; and if covetousness be a deadly sin, as theologians assure us, I certainly came perilously near it when I beheld this perfect embodiment of the greatest of all little men. 'A Piper from the Land of Dreams' (1353), bronze statuette by A. B. Pegram, with *flûte à bec*, is very good. 'A Youthful Faun,' marble statuette (1378), by A. G. Walker, shows the number of Pan's pipes to be eight; while a 'Garden Decoration in Portland Stone' (1413), by W. McMillan, reduces the number to seven. I am decidedly of opinion that if this year's exhibition has a fault, it is that the Syrinx has been worked too hard. Let Pan keep company with Orpheus and Eurydice for a season.

## Gramophone Notes

By 'DISCUS'

COLUMBIA

Everybody's old friend, 'The Merry Wives of Windsor' Overture, played by the Queen's Hall Orchestra, under Sir Henry Wood, has been capably recorded, the only defect being some want of definition in the string bass. The orchestral colouring, especially that of the wood-wind, is first-rate (L1723).

Georg Schnéevoigt, being a Finn, is naturally expected to be an ideal interpreter of Grieg—a point that is emphasised in the Columbia *Bulletin*. With due respect, however, I feel that he gives us only a portion of the life and colour that make the four Norwegian Dances some of the best things that Grieg ever wrote. No. 3, the *Alla marcia* in G, suffers badly from stodginess. I have heard many a mere English pianist give it with far more effect. No. 1 needs more definite treatment of the bass when that part carries the theme. So delightful is the music throughout, that these records, despite shortcomings, can hardly fail to give pleasure. But the playing gives a blow to the theory of racial affinities, so far as musical interpretation is concerned. Or can it be that we English have misunderstood them? On the whole, I don't think (L1733-4).

Mr. Tertis's transferences of violin works to the viola have not always been justified, but there can be little doubt as to the complete success of his latest experiment—Dohnányi's C sharp minor Sonata. I have not heard it in its original form, but the violin can hardly make more of it than does the viola at Mr. Tertis's hands, with William Murdoch as a splendid colleague. After an overdose of string solos that are musically of slender importance, this Sonata is a genuine 'find.' It has life, feeling, and colour in abundance, and the playing and recording give all these qualities with a fullness that enables the gramophone to present us with as near an approach to a first-hand performance as any I can recall. One is

specially grateful when the beaten track is left on behalf of an admirable work that would otherwise remain unknown to all but a few (L1731-2).

The latest Léner Quartet records are of Haydn's Op. 76, No. 2, in D minor (L1740-2). This is not a 'new-process,' and to ears that have recently been standing up to the latest orchestral records, it sounds rather attenuated. It is, however, beautifully clear. The music is good Haydn, except (I feel) in the Minuet. This is very uncharacteristic, being grumpy in mood, lumpy in style, and mechanical in the canonic writing. Haydn could do a scientific thing of this sort as fluently and happily as anyone when he chose. Was he here trying to achieve the 'new minuet' that he said he wished somebody would invent? As if any 'new' minuet could please us more than an 'old' one by Haydn at his best! Anyway, repeated hearings cannot make this D minor movement sound other than a 'reach-me-down' canon, with little of the dance feeling, and nothing of Haydn, save in the little *Trio* section. The Quartet fills five sides, the sixth being given to the *Poco lento* of Franck's Quartet—a very inartistic proceeding. Surely something complete might have been found, instead of what is after all only the introductory section of a first movement. If the Lénerites wished to give us a bit of the Quartet, why not the *Scherzo*, or the *Larghetto*?

Always the 'Song of the Volga Boatmen': Here it is, sung (in Russian) by the Don Cossack Choir. On the other side is a Russian folk-song, 'Monotonously rings the little bell.' The notable feature of the recording is the emergence of the boatmen from silence, and their return thereto—easily the most astonishing management of nuance I have so far heard via the gramophone. It is a pity that, having come into ear-shot, the boat makes such rapid headway as to suggest a method of propulsion far more efficient than labouring oars. However, we must not overlook the exigencies of the disc—even a 12-in. record doesn't give much scope for the 'band passes' effect (9085).

Schubert's 'Erl-King' calls for a man's voice. Without being too exacting in the matter of realism, one feels that a woman's voice is ill-fitted for a song in which three of the four characterisations have to be male. Muriel Brunskill is one of our best contraltos, and achieves some dramatic moments without persuading us that she was wise in her choice of song. On the other side is Hatton's 'Enchantress'—another doubtful choice, for a different reason. The style and music of this kind of *scena* have little appeal for us to-day, even when the words are clear, which is not the case with this record (9088).

We are told by the *Bulletin* that Seamus O'Doherty has a remarkable voice. One hesitates to dogmatise concerning a singer whom one has not heard at first-hand; queer 'sea changes' are suffered in the recording-room at times. But this record makes him out to be a tenor with a voice of the type for which there is only one word—snivelling. (A touch of the same quality in McCormack always prevents my enjoyment of that famous singer, so perhaps it may be a characteristic of Irish tenors.) Mr. O'Doherty sings 'Kitty of Coleraine' and Glover's 'The Rose of Tralee.' The record, both as to voice and orchestra, is too loud. If we must snivel distressfully, let us do it quietly (3923).

Rex Palmer has an agreeable voice, as countless wireless listeners know, but I don't feel that he is best suited by 'Annie Laurie' and 'Ye Banks and Braes.'

The singing is a bit heavy-handed for such simple songs (3924).

A good light orchestra record is that of Jean Lensen and his colleagues playing the everlasting 'Chanson Hindou' and Toselli's second Serenade (3919).

The excellent impression made by the 'cellist Antoni Sala with his first recording a few months ago is well maintained by his second—Forino's Tarantelle and Popper's Spanish Dance. Mr. Sala adds to due agility plenty of variety in power, being specially strong on the delicate side, so to speak (3922).

H.M.V.

The new recording goes on from strength to strength in more than mere power. I fancy the high-water mark up to the present is reached in the records of 'Siegfried's Journey to the Rhine' (D1080). (I am told that the 'Magic Fire' record issued recently is as good, but it has not come my way.) In the 'Journey' the reproduction of orchestral colour shows a marked advance, the brass being particularly good. A tremendous climax is worked up. At this rate of progress the gramophone need fear nothing from the competition of wireless, so far as orchestral music is concerned. I add that the conductor is Albert Coates.

The 'Merry Wives' Overture shows a falling off from this high standard. It is too consistently loud and keen, and suggests a fair-ground rather than the glades of Windsor Forest. The advantage in colour and variety is with the Columbia record of the same work, reviewed above (C1260).

Wilhelm Backhaus is brilliant in the hackneyed 'Liebestraume' of Liszt and Delibes's 'Naïla' Waltz (arranged by Dohnányi), but at times the welter of tone in the latter is too great for clearness. I have heard far better recording of pianoforte tone (DB926).

Two well-worn pieces are played by Casals—Saint-Saëns's 'Swan' and Schubert's 'Moment Musical,' in F minor. True Casals playing, well reproduced; but it is a pity the Schubert piece is repeated in order to fill out the ten inches; why not another short piece? (DA776).

Marjorie Hayward is unequal in Poldini's 'Poupée Valsante' and Robinson's arrangement of 'The Snowy Breasted Pearl,' charmingly delicate passages being alternated with some that are decidedly hard in tone. The arrangement of the folk-song is far too sophisticated, and the over-busy pianoforte part is played in an aggressive way that makes it sound even worse than it is (B2289).

Another organ record has been received—Wolstenholme's 'Question' and 'Answer,' played by Reginald Goss Custard (E415). This is quite good of its kind. May I suggest to the Company the dropping of 'Grand' in speaking of the organ? The word has no real meaning in this country, where it is understood that an organ is not a harmonium. In America the instrument is called a 'pipe organ,' in order to make the distinction clear; and in France it means the 'great organ' or 'full organ,' or simply organ itself as opposed to harmonium. The word has certain associations in England (as 'Grand Opera,' 'Grand Hotel,' &c.) that are quite different, and to describe this record of two quiet, light pieces as a 'Grand Organ Record' is absurd. I suggest, too, that the labelling of Mr. Goss Custard as 'the greatest of English organists' is fair neither to that

player nor to such a group of men as Cunningham, Ley, Darke, W. H. Harris, Preston, Alcock, Bairstow, and about half-a-dozen others who are all in the very first grade. For goodness' sake let us keep the organ clear of the atmosphere that surrounds 'Queens of Song,' 'Kings of Cellists,' 'Monarchs of Syncopation,' and the like. (By the by, the labels on my record are transposed. If the same thing has happened to the whole batch, it would be interesting to know how many hearers unfamiliar with the pieces will be perturbed at hearing the Question described as the Answer. So much does programme music depend on the label!)

The latest record of the English Singers is, I think, by far the best. Their singing of Vaughan Williams's 'Dark-eyed Sailor' is as near perfection as can be asked for, and it is wonderfully reproduced. Weelkes's 'Sing we at pleasure' is hardly less successful, the only fault being a trifle too much power in the loud passages. (By the way, the final chord of the latter gives—on my machine at least—a remarkably prominent tonic seventh as a harmonic, an effect I have so far heard only in unusually resonant buildings.) Why cannot our vocal soloists—especially the women—sing with the steady, pure tone that makes the little solo bits by the soprano and contralto of the English Singers a delight? (E422).

It is just the kind of tone we want, for example, in Somervell's 'Shepherd's Cradle Song' and German's 'Charming Chloe,' instead of the too-frequently cutting and unsteady kind produced by Elsie Suddaby in her record of these songs (E421). And why 'Sleep, Beeby, sleep'? What's the matter with Baby, anyway?

Something of the same complaint may be made in regard to Maartje Offers's singing of a couple of extracts from 'Samson and Delilah.' If any solo calls for tonal charm and seductiveness, surely it is 'My heart opens at thy voice'; but it must be a tough-hided Samson who would be won by such an astringent-voiced Delilah as this. In 'Love, lend me thine aid,' the defect matters less. The best part of this record is the orchestral accompaniment, conducted by Malcolm Sargent (DB912).

The diction is unusually good in Edna Thornton's singing of Purcell's 'Mad Bess' and Hope Temple's faded 'Old Garden.' The variety and effect of the Purcell would be even greater but for a certain stiffness of movement in the melodic passages (D1086).

Robert Radford is capital in 'Father O'Flynn' and 'Glorious Devon' (E420); and Peter Dawson does well in Lambert's 'She is far from the land' and Capel's 'Love, could I only tell thee' (B2238).

#### VOCALION

Ravelites will be glad to have the remainder of his Suite, 'Le Tombeau de Couperin,' the third and fourth movements of which were issued some months ago. Here we have the Prelude and 'Forlane,' played by the Æolian Orchestra, conducted by Stanley Chapple (K05225). The playing and recording are very successful in giving us the clarity and precision which Ravel calls for. The Prelude is easily the more attractive movement; the wilful and jagged harmonization of the 'Forlane' calls for some familiarity.

The Tchaikovsky B flat minor Pianoforte Concerto is played by Sapellnikov and the Æolian Orchestra, with Stanley Chapple conducting, in a manner that misses much of its essential rhetoric. Good, sound,



conscientious playing, but do we want a sound, conscientious Tchaikovsky? The pianoforte tone is generally good (A0259-62).

Adila Fachiri is at her best in the first movement from Vivaldi's A minor Concerto and Hubay's 'Scènes de la Czarda,' Op. 33, No. 5, with Ethel Hobday, admirable as usual, at the pianoforte (K05226).

Only two vocal records have been received—Luella Paikin in 'Ah! lo so' and 'Voi che sapete' (A0263); and Clara Serena in 'O don fatale,' from 'Don Carlos,' and 'Voce di donna o d'Angelo,' from 'La Gioconda' (K05227). The latter strikes me as being by far the better, and its orchestral art is notably good.

#### NATIONAL GRAMOPHONIC SOCIETY

The Society's latest issue, on five 12-in., of Elgar's Pianoforte Quintet is, I feel, the best thing it has done. The work is one that is too rarely heard, yet (or because) it is Elgar at his best. For sheer beauty of sound and feeling there are few modern works to approach it. It is a commonplace to remark on the composer's affinity to Franck, yet one cannot but mention it in discussing the Quintet, so often are we reminded of the Belgian, partly by little harmonic touches, but even more in the brooding and intensely personal quality of the music. A composer who can carry on this strain for so long a flight as Elgar does here is one of the elect. The scrappy, tongue-in-the-cheek, superficialities of clever young bloods on both sides of the Channel are put in their place by chamber music of such quality. Which of the young bloods wouldn't give something to be able to write it! As they can't, they turn out the kind of thing they can, and imagine they are more 'advanced' than Elgar. The playing by the Spencer Dyke Quartet and Ethel Hobday is thoroughly worthy of the occasion, and the recording leaves little to be desired.

### Occasional Notes

The centenary of the death of Weber (June 4, 1826) seems likely to pass without any special note in the way of performances—at all events, so far as London is concerned. It seems a pity the opportunity could not have been seized of giving one of his operas. Weber is a striking example of the composer who paves the way for greater men, and is promptly obscured by them. And, to add to the injustice, the early and immature works of the successor are performed when the mature and often far better examples of the forerunner are neglected. Weber's influence on composers so wide apart as Mendelssohn and Wagner can hardly be over-estimated, yet apart from a batch of operatic Overtures, he left little of permanent value. The recent recitals of his pianoforte music in the B.B.C. programmes showed why his work in that department is rarely heard. However, it will be many a long day before concert audiences will cease to enjoy the 'Freischütz,' 'Euryanthe,' and 'Oberon' Overtures, so the thread by which his fame hangs is strong, though slender.

One of the most curious valuations of Weber is that in a little-known book called 'A Ramble Among the Musicians of Germany . . . by a Musical Professor,' published two years after Weber's death. The 'Musical Professor' was Edward Holmes, whose life of Mozart is still highly and deservedly esteemed.

Holmes brings Weber in casually when talking of his (Holmes's) visit to Prague:

C. M. von Weber was formerly director of the opera at Prague, but quitted the place on his marriage, to reside at Dresden. At the time of his employment here he had composed no work of importance, merely cantatas and songs, with full accompaniments; and the good fortune of this musician is worthy of observation, as a circumstance, I believe, altogether unprecedented in the history of the art. That a man should live on to within a few years of forty in obscurity, not distinguished in Germany from a host of the same stamp; that he should be as little endowed by nature as any composer that ever lived with a store of melody such as the populace might troll about to gladden themselves; yet by one work just suited to the cast of his genius, to leap at once into the most extraordinary favour throughout Europe, not only gaining credit for that he had done, but a certain passport for that he might do; to be invited to foreign countries, wreathed with laurels in concert-rooms, deafened with applause, and made a show of everywhere, is a wonderful concatenation of events in the life of a middle-aged gentleman.

This overlooks Weber's influence (which was of course not yet fully evident), and it seems a trifle unkind; but as a critical judgment delivered before the post mortem paeans on the composer had died away, it was pretty shrewd, and certainly courageous.

Another centenary falling due this month is of one who will long be remembered gratefully in connection with church and organ music—Charles Steggall, born June 3, 1826. His importance, however, extended far beyond the organ-loft, as will be seen when a few facts of his career are recalled. Entering the Royal Academy of Music in 1847, he became a pupil of Sterndale Bennett, and laid the foundations of a close and lifelong friendship with that composer. For half a century he was chief organ professor at the Academy, and the claim made in his later years that he had trained more organists than any other teacher in the country is probably still valid. Among his best-known pupils were E. H. Lemare, F. A. W. Docker, G. J. Bennett, and Barnby. Steggall was elected a member of the Committee of Management in 1870, and joined the Board of Directors in 1884. With Sainton and Walter Macfarren he acted as Principal during the six months' interval between the reign of G. A. Macfarren and Mackenzie. His association with the Academy lasted for the very long period of fifty-six years. As hon. secretary to the Bach Society throughout its existence (1849 to 1870), he played no small part in starting the Bach crusade in this country, both as editor of some of the choral works, and as Sterndale Bennett's right-hand man in the first English performance of the 'St. Matthew' Passion (Hanover Square Rooms, April 6, 1854). It is worth recalling that one of the trebles was a youngster named John Stainer, and a budding tenor, William H. Cummings, sang in the chorus. Writing many years later in the *Musical Times*, Stainer gave a glance back at the efforts of the early Bachites:

I was only nine years old when the Bach Society was founded. I was among the very first of those who regularly attended rehearsals, to which I was escorted by an elder sister. The rehearsals were held at the Store Street Rooms, and sometimes at the Royal Academy of Music, in Tenterden Street. But I have a most vivid recollection of a series of rehearsals held in Gray & Davison's organ factory. At these Dr. Steggall accompanied us splendidly on the organ. I admired his playing very much, and I remember being

for the first time introduced to him at one of those early rehearsals. . . . The Misses Johnston attended regularly (there were, I think, two sisters), and the 'Passions Musik' was in *process* of translation by them, fresh sheets of lithographed music being produced at each rehearsal.

In connection with Steggall's work as a Church musician it should be recalled that he was one of the founders of the Royal College of Organists and a member of its first Council. He gave the inaugural lecture at Freemasons' Tavern on October 18, 1864, and, with E. J. Hopkins and John Hullah, conducted the first examination—at which, by the way, there were seven candidates, two of whom passed. Of Steggall's compositions the best known to-day are the two fine anthems, 'God came from Teman' and 'Remember now thy Creator,' and some carol- and hymn-tunes, especially 'Christ Church' (named after the famous Church at Lancaster Gate, of which he was the first organist). He succeeded Monk as Editor of 'Hymns A. & M.' One who knew him intimately tells us that to regard Steggall as 'old-fashioned' is wide of the mark:

His views on plainsong were those of the experts of to-day, and his intense love of the early school of English writers, from Byrd onwards, would have made him, had he been still living, a prominent figure in the present Elizabethan revival.

It is worth while occasionally to review the work of such men as Steggall, if only to correct the uncritical attitude of mind that lumps a large number of musicians together, labels them as 'Victorian,' and (estimating the value of the whole group by that of its weakest members) condemns them out of hand. As player, teacher, composer, and all-round worker in the cause of his art, Charles Steggall deserves better treatment, and we hope that organists and choir-masters will see that his name appears in their choir-lists and programmes during the present month.

The Jubilee Festival of the Bach Choir, postponed owing to the Strike, will be held on the evenings of June 7, 8, 9, and 11, at Central Hall, Westminster. The four programmes will be identical with those originally arranged for May 10, 11, 13, and 14 respectively. The following are the principal works: June 7, cantatas, 'Now shall the Grace,' 'Lord, my soul doth thirst for Thee,' and 'A Stronghold sure' (Nos. 50, 150, and 80). June 8, unaccompanied Motets for double chorus; chamber works. June 9, 'Sancta Civitas,' by R. Vaughan Williams (first performance in London), Brahms's Alto Rhapsody, and Parry's 'Blest Pair of Sirens.' June 11, Jubilee performance (in England) of the B minor Mass. All tickets issued for the old dates are available for the corresponding new dates.

The London Opera Syndicate opened its season at Covent Garden on May 10, regardless of national troubles. The operas given in the first week were 'Figaro's Hochzeit,' 'Rheingold,' 'Tristan,' 'Die Meistersinger,' and 'Die Walküre.' In the absence of facilities for witnessing the performances, we are unable to give further description.

It sometimes happens that an apparently insoluble problem is tackled, and perhaps solved (at least partially) by comparatively unknown folk while those in the lime-light are still volubly discussing it. We are therefore glad to draw attention to the Croydon Operatic Society. Founded in 1906 by enthusiasts

who wished to get off the Gilbert-Sullivan track, the Society is one of the few amateur organizations regularly and successfully presenting grand opera. Its repertory includes a couple of dozen of the best-known works—'Carmen,' 'The Barber of Seville,' 'The Huguenots,' 'Der Freischütz,' 'Tannhäuser,' 'Lohengrin,' five Mozart operas, &c. The Society appears to be the only organization that gives 'Faust' with the Walpurgis scene; and it has to its credit the only performance of 'Der Freischütz' given in this country since 1892. The C.O.S. is contemplating further additions to its repertory, and opera enthusiasts in the London area who are beginning to despair of the fruition of more widely advertised and ambitious projects might do worse than lend a hand to this Croydon body, which, with twenty years of successful activity to its credit, may claim to have made a solid contribution towards the settlement of some of the questions concerning grand opera. The hon. treasurer is Mr. F. R. Ayrton, 46, Lansdown Road, Croydon.

The Council of the Royal College of Organists cordially invites all interested to the presentation of diplomas and the conversazione on July 24, at 3.15 p.m. The organ recitalist will be Mr. G. Thalben Ball, and the performance will be broadcast.

The League of Arts announces a series of entertainments to take place in Hyde Park on the Saturdays in June and on July 3, with two performances on each occasion, at 3 and 7 p.m. Here is the scheme in brief, in order of date: A Pageant of Dancing, by the Mayfair School of Dancing; Sea Songs and Shanties, by the League of Arts Choir, conducted by Geoffrey Shaw, and Mimes, by the League's Dancers, arranged by Penelope Spencer; a Country Folk-Dance Party, by the English Folk-Dance Society; a Variety Performance, by the Students of the Polytechnic School of Speech-Training and Dramatic Art, directed by Louie Bagley; and Scenes from Maeterlinck's 'The Blue Bird,' produced by Mildred Hodges. The entertainments are given in the natural amphitheatre by the boathouses, on the north side of the Serpentine. (No performance if the weather is wet.) Information from the Secretary, League of Arts, 12, Berwick Street, S.W.1.

The sixth annual Congress of the British Music Society will be held in London on June 10-12. An attractive series of gatherings has been arranged, including a demonstration by the English Folk-Dance Society, at the Parry Theatre, Royal College of Music, on the 10th (8.15 p.m.); a lecture-demonstration on the use of children's bands, by Miss L. de Rusette, at the Parry Theatre, on the 11th (11 a.m.); a Contemporary Music Centre Concert at Seaford House, on the same day, at 8.30 p.m., with a fine list of artists; and a discussion on children's concerts, by Dr. Malcolm Sargent, Mr. Alexander Brent-Smith, &c., with Dr. J. B. McEwen in the chair. Tickets and full particulars from the Secretary, British Music Society, 117, Great Portland Street, W.1.

It is often claimed that the 'best-seller' type of song and dance music must possess some special virtue lacking in classical and good music generally, or it could not command such wide and frantic popularity as frequently it does. We have never believed in this theory, holding that its vogue is due rather to its being imposed on the community by intensive

advertisement, after which it spreads through the country, via the imitative instinct, like a catchword. How this intensive advertising is managed is not generally known, so we pass on the following information from an article entitled 'Creating a Song Hit in Three Weeks,' which appeared in a recent issue of the *Advertiser's Weekly*:

The story of how 'Brown Eyes, why are you Blue?' rose so rapidly to its present proud position of 'best-seller' is both interesting and instructive, inasmuch as it throws light on a branch of publicity about which, apparently, little is known, and proves also that a concentrated publicity plug—which is rarely attempted with one song only—really does bring results.

'Concentrated publicity plug' is good. Let us see how it is worked:

Firstly, it may be explained that every big music-publishing house has, as a sort of publicity back-bone, two important departments—the professional and orchestral. When the 'plug song' has been selected it is the duty of these departments to see that the song reaches the public ear via two mediums—firstly, through the various music-hall and revue artists, and, secondly, through the bands and orchestras.

The article goes on to explain that formerly a publisher made the mistake of hawking too many wares at once. The motto now is: 'One song at a time, and plug it hard.' Thus, in the case of 'Brown eyes, why are you blue?':

The professional and orchestral staff got busy according to custom, and in addition to this personal touch, some four thousand free copies of the song were mailed to professional artists, and more than five thousand sets of band parts distributed to dance, café, restaurant, and cinema orchestras throughout the country. Twelve full-page advertisements also appeared in the professional journals.

Five thousand sets of band parts distributed free among restaurant and cinema bands! This accounts for much that we suffer at their hands. No wonder customers go out into the night humming a wretched tune, and helping it to become a 'winner'—not because they like it, but because the plug has driven it well and truly home. But even this is not all:

Simultaneously, the publicity matter was on its way to the trade. More than two thousand copies of a special circular letter were posted to dealers, and these were followed up by the firm's House Magazine, which gave details of artists and bands who were using the number, and thus creating a demand. Leaflets, bearing a few bars of the song, were issued to the number of a hundred thousand to dealers, for distribution among their customers.

The result of this vast expenditure of effort and money was that 'Brown Eyes' became popular in three weeks. What the *Advertiser's Weekly* does not mention is the length of time it retained its popularity.

The main point, however, is that, when discussing the relative popularity of such things as 'song hits' and real music, the public should realise that (1) the 'hit' is almost invariably due to gigantic propaganda; (2) it remains a hit for a very short time; and (3) of the large number of songs and dances boosted in this way only a very small proportion make a substantial return. Everybody is aware of the one that succeeds, but they know nothing of the many failures. (We saw recently in an American journal an estimate of the proportion of successes and failures. We forget the figures, but we remember they made a

surprising and heartening show.) Compare the costly and fitful 'hit' with the piece of classical music that, unaided by 'plugs,' makes and retains a place in the affections of hundreds of thousands of folk, and is even able to keep that place through successive generations. Thus, are there any products of the 'concentrated publicity plug' that, in regard to popularity and sales, can hold a candle to a good stack of pieces by Handel, Bach, Beethoven, Mendelssohn, and modern composers such as Raff, Dvorák, German, Elgar, Rachmaninov, Saint-Saëns, and many others? No; the jazz and 'song hit' cut a poor figure, despite the fact of about one per cent. putting a fortune into the pocket of thin composers. Popularity in the real sense of the word—lasting and widespread—goes to good music; the other sort rarely receives more than a feverish vogue, produced by a frantic and costly boost that has never been necessary in work of good quality.

## THE HEATHER FESTIVAL AT OXFORD

By FRANK HOWES

Who was William Heather that he should be honoured with a week's Festival? Neighbour of Byrd, associate of Gibbons, contemporary of Dowland, yet himself only a humble singing-man of Westminster, he was one of the benefactors of music in England, and more particularly at Oxford, where, during the first week of May, members of



Portrait by

SIR HUGH ALLEN

U. S. Sargent.

The present Heather Professor

the University, citizens, and distinguished musicians from all over the country met to celebrate his name in the most appropriate manner possible—with music. Music and the Church have both had many faithful servants who have failed to win Heather's measure of immortality, which he owes to the combination of three factors. Though a person of no worldly consequence, he won the affections of the eminent Camden, headmaster of Westminster School and a famous antiquary, the regard of the no less eminent Savile, mathematician and provost of Eton, and the esteem

of Thomas Tompkins, organist of Worcester and last of the great madrigalists, who dedicated to him the twenty-fourth of his 'Songs of 3, 4, 5, and 6 parts.' His association with Camden was very close—he nursed him in illness\*; he took him into his house in a later illness†; he also boarded some of the Westminster boys in his house; he accompanied Camden on his visits to Savile at Eton; he became one of Camden's heirs, and was sole executor of his will; in the year before Camden's death, *i.e.*, in 1622, he acted as his ambassador to the University. It is this last episode in Heather's career which laid the foundations of his fame.

Sir Henry Savile had just (October, 1621) founded the Chairs of Geometry and Astronomy, and Camden was anxious to do the same for the study of Ancient History. Being unable through ill-health, which we have already

Doctor Heather. The like honour for your sake we have conferred on Mr. O. Gibbons, and made him a Doctor too to accompany Dr. Heather. We have paid Mr. Doctor Heather's charges of his journey, and likewise given him the Oxford courtesy—a pair of gloves for himself and another for his wife. Your honour is far above such things. And so, desiring the continuance of your loving favour to the University and to me your servant, I take my leave.'

This was probably the first honorary doctorate of music conferred by the University, and it is interesting to observe that in conferring it, the University added to its generosity by accepting in lieu of the statutory exercise—Heather was no composer—Orlando Gibbons's Motet, 'O clap your hands'—or perhaps the one composition was allowed to do



Photo by

[Oxford Gazette Illustrated.

#### FOLK-DANCING IN NEW COLLEGE GARDENS

seen dogging him, to come in person, he sent Heather, who on May 17, 1622, stood as the representative of the foremost scholar of the time, who was also Clarence King of Arms, and for him handed over his benefaction to the University. The University, to mark its appreciation of the gift, of its own accord made Heather a Doctor of Music *honoris causa*. The Vice-Chancellor of the time wrote to Camden in these terms:

'WORTHY SIR,—The University returns her humble thanks to you with this letter. We pray for your health and long life that you may live to see the fruits of your bounty. We have made Mr. Heather a Doctor of Music, so that he is now no more Master but

double duty for the two doctors. Anyhow, 'O clap your hands' is described as Heather's 'Commencement Song.'

Moved with emulation of his friends Savile and Camden, and with gratitude to the University for an honour which certainly added to the esteem in which he was held, Heather himself, on May 5, 1626, proposed to Convocation the foundation of a Chair in Music. He prescribed as the duties of the occupant a terminal lecture, and a weekly practice of singing and playing, which showed, as Sir Hugh Allen pointed out in his oration, that Heather realised that the best way to learn music is by doing it, and that a little theory to a lot of practice is the right proportion. These duties have not always been faithfully carried out during the last three hundred years, and while Crotch, the first Principal of the R.A.M., was Heather Professor, he came to Oxford only once a year, to play the organ at the Encaenia. Sir Hugh Allen claims, however, that the

\* Camden's Diary, 1602. 'Febricitavi sed convalui curante Heathero.'

† *Ibid.*, 1609. 'Morbo gravissimo corruptus . . . et peste in proximis aedibus quassante translatus ad aedes Heatheri curante doctore Gifford convalui.'



weekly practices of the Bach Choir and the Orchestral Society are now fulfilling Heather's intentions to the letter.

The Bach Choir practices are indeed nowadays an important feature of University life, as the Public Orator had testified at an earlier stage in the celebrations, when presenting three distinguished musicians for honorary degrees. Of Sir Hugh Allen, the present Heather Professor, and of the Bach Choir, which he conducts, the Public Orator said in sonorous Latin:

*'Quantum Hugoni Allen nostra iuventus, quantum nos seniores debeamus, ipse pater testari gaudeo; testentur alii qui virgam eius reverentur, vocem metuunt. Ad Museum Scientiae Naturalis die Lunae advesperascente proficiscamur. Quid videmus, quid audimus? Qui concursus Academicorum civiumque, omnis aetatis, utriusque sexus, libellos sonorum notis*

the central celebration of this Commemoration. It had been hoped that Mr. Frederick Delius would also receive the honorary degree, but he was not well enough to come to Oxford to take it. Immediately after the oration the Oxford Elizabethan Singers sang 'O clap your hands,' and various anthems and madrigals, including two by Richard Nicolson, the first Professor, and a contributor to 'The Triumphs of Oriana.' Dr. H. C. Stewart, the University Choragus, then dramatised one of these ancient 'weekly practices.' True to Heather's instructions, he had brought one or two singing boys with him, who were joined by three men, and Nicolson's anthem was rehearsed. The boys were told that theirs was a *strepitus nefandus*, and they were bidden *suavius cantare*, and one *qui pulsat terram pedibus* was told he must keep time without resorting to such a device. Latin as the language of instruction in



Photo by]

THE SWORD DANCE

[Oxford Gazette Illustrated.

*signatos in manibus gestantium . . . in ore nescio quid praeclarum ex Iohannis Sebastiani choralibus. Saepe vidi cives Parcorum palis se applicare, si forte ex longinquo caelestes sonos exciperent.'*

The degree ceremony, at which Sir Henry Wood, Dr. Charles Wood (Professor of Music at Cambridge), and Mr. J. B. McEwen (Principal of the R.A.M.), received honorary doctorates, and the Heather Oration which followed, formed

\* Translated: How much our young people and how much we seniors owe to Sir Hugh Allen, I who am a parent am only too glad to testify: let others testify also who have a healthy respect for his baton and a dread of his voice. Let us repair to the Museum on a Monday evening. What do we see and hear? What a gathering of citizens and members of the University, of all ages and both sexes, with music copies in their hands, and upon their lips some great work of John Sebastian! I have often seen citizens pressing up against the Park railings to catch, if possible, some of the heavenly sounds from afar.

music, however, seems not to have persisted very long, for we find Antony Wood, the Oxford antiquary of the 17th century, writing very caustically of the large audiences which deserted philosophy and divinity to hear a lecture on music in English, with illustrations.\*

As, owing to the national Strike, the concerts could not be noticed in the daily press, it may perhaps be desirable to give them here a fuller criticism than would otherwise be necessary.

The Festival opened on Sunday afternoon, May 2, with an organ recital in the Cathedral by Dr. H. G. Ley, who played works by four Oxford men—Stainer, Parry, Basil Harwood, and W. H. Harris. In the evening, also in the Cathedral, a *cappella* music was sung by the combined choirs

\* For the facts of Heather's life, and the history of music at Oxford, I am indebted to Sir Hugh Allen, who kindly lent me the MS. of his oration.

of New College, Magdalen, and Christ Church, conducted in turn by their respective organists, Drs. W. H. Harris, H. C. Stewart, and H. G. Ley, who also contributed each an organ solo. This was Dr. Ley's last appearance as organist of Christ Church, which, like Dr. Lloyd before him, he has left in order to take up the precentorship of Eton. His successor, Mr. Noel Ponsoby, also played an organ solo—a movement from an Organ Sonata of Basil Harwood, another ex-organist of Christ Church. The music, except for a little Bach, was all by academic composers. Cambridge was saluted with Motets by Stanford and Charles Wood, and then followed anthems and motets by Ouseley (1825-99), Croft (1677-1727), Crotch (1775-1847), Lloyd (1849-1919), and the three conductors.

S. S. Wesley, the fiftieth anniversary of whose death fell a fortnight earlier, was represented by his Introduction and Fugue in C sharp minor, played on the organ by Dr. Harris. All this music was dignified and good of its kind, and though it was not all equally interesting as music, it was worth including in a Festival which aimed at setting forth the development through three centuries of music at Oxford. Dr. Harris's new Motet, 'Faire is the Heaven,' however, was something more than this; though its idiom is harmonic and quite unlike that of the Elizabethans, it caught, as they did, the 'felicite' and the splendour of those days, as embodied in Spenser's burning words.

The next performance, which took the form of an orchestral concert, given by the City of Birmingham Orchestra and conducted by Mr. Adrian C. Boult, himself a Christ Church man, was also devoted to the works of Oxford composers. But the musical environment of Oxford, it seems, may produce surprisingly diverse fruits. Six out of seven works were modern, yet were in as many different styles and idioms, in which the elder men showed themselves to be the radicals and the younger the conservatives. Neo-academicism has gone to school in France, apparently, for here was R. O. Morris, a professor of counterpoint, giving us a Toccata and Fugue in the style of 'Les Six,' only with greater dryness, more rigid logic, and without their redeeming touch of impudence. Two songs for soprano and orchestra (sung by Miss Dorothy Silk) showed that Dr. Ernest Walker has not been influenced by post-Brahmsian composers—Debussy and the 'juxtaposition' school. Dobell's 'Sleep Song' is a poem meant to be read, not recited, still less sung, and though in this, as in 'Summer Rain,' an atmosphere is created which Dr. Walker caught, the general effect was somewhat finicking and indeterminate; there was the old freshness which characterises all that he writes, but not the old certainty of touch. Butterworth's beautiful idyll, 'The Banks of Green Willow,' in the neo-modal idiom, was the most completely satisfying piece of modern music in the programme, though Balfour Gardiner's 'Overture to a Comedy' is jolly enough in a boisterous style. Variations on an Original Theme, by Guy Warrack, though not very robust music, had something simple to say, and said it with a sure handling of the orchestra. The *Finale* of a Symphony by H. M. Strickland-Constable, in the idiom of Elgar, had a certain spaciousness of effect that was lacking in the rest of the music, which was cast in the smaller forms. The only exception to this was the 'Oxford' Symphony of Haydn; it was also played in the Sheldonian Theatre on July 7, 1791, when the composer came to Oxford and received an honorary doctorate. The Symphony was played on this occasion with an admirable crispness that only comes from regular training and uniform discipline.

The first of the two choral concerts given by the Bach Choir was held in the Sheldonian Theatre on the Tuesday afternoon, Sir Hugh Allen conducting, and the programme consisting exclusively of Bach. Two Motets and the Latin Magnificat revealed differences in Bach's musical character that are apt to be overlooked in the uniformity of his style. No one can pretend that 'The Spirit also helpeth us,' which Bach wrote for the funeral of Rector Ernesti, whose death he cannot have mourned, is an inspired work. The singers might perhaps have made a greater difference of vocal colour when they came to the chorale section, but nothing would make it more than a 'fine official document.' It was

accompanied, as in Bach's own time, by strings doubling the voices of the first choir and reed instruments the second, and was conducted by Mr. W. K. Stanton, the accompanist of the Bach Choir. 'Sing ye to the Lord' ought to have been thrilling, for it was sung with no lack of virtuosity, but as in other choral works of huge scale (e.g., Beethoven's Mass in D) the mind is apt to topple over after scaling some of the heights. On this occasion what upset the choir, as well as the listener, was the fact that a quartet of soloists was asked at short notice to sing the part of the first choir in the middle section, and, not knowing the music, gave a feeling of uncertainty to the whole and corrupted the intonation of the choir, which, however, showed considerable recuperative powers. One point of detail was perfectly done: the opening subject was given out by the first choir and hammered in with the sharp strokes of the second, without breaking its shape or interrupting its flow. In the Magnificat Bach's imagination is vividly kindled, but not in a way that makes performance a chronic hazard. 'Sing ye to the Lord' has been described as 'a song of thanksgiving almost too colossal for the shouts of mankind, more fitting to be sung by choirs immortal'; in the *Gloria* of the Magnificat the voices of mankind are adequate to raise their new-made song of praise, and the choir performed its part with no uncertain sound. Variety was provided in this programme by Miss Silk's songs and the second Orchestral Overture in D.

Wednesday's concert was again orchestral, and was provided by the Oxford Orchestral Society, under its own conductor, Mr. Maurice Besly. The programme included Franck's Symphony, and other works in the ordinary repertory. It was well performed, with something like brilliance, but if it is not ungracious to say so, a rougher performance would have been more welcome, if there had been less professional stiffening. The critic grows a little weary of hearing the same orchestra in every town in England; gaps, of course, must be filled and anæmic performance avoided at all costs, but the 'safety first' principle can be carried too far by amateur orchestras, which would do better to take as their motto 'a poor thing but mine own.'

By no means a poor thing was Mr. Besly's own scena, 'Phædra,' for soprano (Miss Joan Elwes) and orchestra. Prof. Murray's translation is more luscious than the original Euripides, and Mr. Besly's music is not much more Greek in feeling than is Strauss's in 'Elektra,' but the luscious parts of the music were not overdone, though the scoring was too thick for the voice. It is not strongly original, yet it avoids pretentiousness and is effective in performance. Another gratifying piece of home-made music in this concert was the performance of the solo part in Dohnányi's Concertstück in D, for violoncello and orchestra, by Mrs. Dorothy Stewart, wife of the Choragus, herself an Oxford Mus.Bac. and an able violoncellist.

On the Thursday afternoon came the Commemoration ceremonies, and in the evening at the Playhouse the first of three performances of a triple bill of opera and ballet was given. 'The Shepherds of the Delectable Mountains,' being a comparatively recent work by Vaughan Williams, made a fitting introduction to his new work, which we were to hear on the following day. Bach's 'Coffee and Cupid' again justified itself as an opera, though the performance was not so good as that of the B.N.O.C. 'The Gentleman Dancing Master' is a mime-ballet based on the play of Wycherley, fitted to music of Purcell. It was performed at the last Oxford Festival in 1922, by members of the University. This time, except for the principal male parts, which were taken by undergraduates, it was danced by students of the Royal College of Music, and conducted by Mr. Guy Warrack. The three together made a good and varied entertainment.

The most important musical event of the Festival was the first performance of Vaughan Williams's new oratorio 'Sancta Civitas,' at the second Bach Choir concert on Friday. This is a work which, though not very long, is set out on a big scale for tenor and baritone soloists, chorus, semi-chorus, distant chorus, and large orchestra. Recent developments of the composer's peculiar idiom are here carried out with extreme boldness, which in the first section of the work justifies itself, even at a first hearing.

The music has the sweep of the 'Sea' Symphony, combined with a brilliance begotten of its discordancy. The choral writing is mostly homophonic, and moves continually in solid blocks of parallel intervals—unisons, six-fours, and fifths. The second section, a lament over Babylon, is rather more contrapuntal, but the general impression of the work is that the chorus must be regarded as a *canto fermo* against which the orchestra puts two main streams of grinding counterpoints. As in 'The Shepherds of the Delectable Mountains,' the consecutives and discords on voices are beautiful, but on instruments they become more than one can bear without some oases where the mind can pause for a moment in its search for resolutions. For, after all, we cannot even yet accept chords of the four-three or four-two as self-evident perfect concords, especially when they grind against a chromatic semitone in the bass. On the other hand, those who have practised the work, both singers and players, do almost achieve that frame of mind, and there was quite enough evidence to show that once those axioms have been grasped the propositions that follow have lucidity and cogency. The beginning and the ending certainly reflect the splendour of the text, which is taken in the main from the Apocalypse, and affirm the faith of a sceptic in accordance with the quotation from Plato which is prefixed to the score. The lack of counterpoint in the old sense, in which melodies reinforced one another at various points, and so produced a sense of forward motion, gives to 'Sancta Civitas' the static feeling of an oil painting; its energy is unrhythmical, and its unceasing discordancy makes it one long suspension. The composer will probably convert us to all his harmonic mannerisms, but a weakness that is likely to remain—this criticism is frankly tentative—is the lack of an organic rhythm, which is always the danger in making flexible settings of prose. The work, in spite of its great difficulty, was well known and well sung, though it must be confessed that a composer is asking a great deal who makes sopranos enter *pianissimo* on high G's on an explosive sound like *Bab-ylon*. True intonation was maintained, too, through all the serried series of consecutive triads. Parry's 'L'Allegro ed Il Penseroso' followed. It is full of all that composer's faults and virtues, sequences and repetitions, uninspired passages, and a difficulty in marrying music to immortal verse that insists on moving very rapidly while all the time throwing out provocative images that demand leisurely musical development. On the other side there were tunes—capital tunes, some bluff, some sweet, some with the freshness of English folk-song, and all warm-hearted—and a fine dissolving climax. Mr. Arthur Cranmer's singing of the solo part was rather dry for this rich poetry and gracious music, while, on the other hand, Miss Joan Elwes's fresh voice and good diction suited the part for soprano solo. Between the two choral works Bach's fifth 'Brandenburg' Concerto was played, with undergraduates in two of the solo parts.

A display of folk-dancing in New College gardens on the Saturday afternoon completed the programme of the Festival so far as Oxford was concerned. The final ceremony will be the unveiling of a tablet to Heather in Westminster Abbey, where he lies buried near his friend, Camden.

It is a sobering—and perhaps salutary—thought that the 'higher' activities of humanity, like music, cannot be carried on without the goodwill of those who wrestle at closer quarters with Nature for the bare subsistence of us all. It is, however, satisfactory to record that with the exception of the postponement of the ceremony at Westminster and the substitution of two violins for two flutes in the accompaniment of one Bach aria, the programme of the Festival was carried through in its entirety according to plan, in spite of the inconveniences due to the general Strike.

Conducting the combined choirs of the London Diocesan Church of England Temperance Society for the twenty-first consecutive year, at Queen's Hall, on April 19, Mr. Charles A. Puncker received a presentation at the hands of the Bishop of London.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 24, at 2.30 p.m.

#### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations, on Saturday, July 24, at 3 p.m. There will be an address by the President, Dr. H. W. Richards, and an organ recital by Mr. G. Thalben Ball, of pieces selected for the January, 1927, Examination. No tickets required.

There will be an informal *Conversazione* immediately after the organ recital, to which members and friends are invited. Tea and coffee.

H. A. HARDING, *Hon. Secretary*.

#### MR. MAUGHAN BARNETT

Mr. Maughan Barnett, at his Westminster Central Hall recital on April 21, gave ample proof of sound musicianship, brilliant technique, a thoroughly artistic temperament, and an evident desire to please more than one element in his considerable audience. Such adaptability, because rather rare, was welcome. Generally, organists play either too much music of the 'classical' order or too much of the other sort. Mr. Barnett's personality, too, established quite early that intangible link between performer and listener which is half the secret of a successful recital. As a rule, the anticipation of hearing an organist from overseas is interesting; the realisation occasionally intense boredom—or worse. In the last few years I have heard several 'guest' players, and I would never dream of hinting that their playing was other than first-rate: somehow, an urgent appointment has usually forced me to leave at about the third item. Anyway, after hearing Mr. Barnett one wanted, so to speak, to take a leaf out of Oliver Twist's book. Here is his programme:

Toccata	... ..	Boellmann
Adagio (Symphony No. 6)	... ..	Widor
Minuet	... ..	Handel—Martucci
Prelude and Fugue in D	... ..	Bach
'Spinning Song'	... ..	Mendelssohn
Fantasy on National Airs	... ..	Barnett
Berceuse	... ..	Barnett
Carillon	... ..	Vierne

A not too common reticence in the use of the heavier pedal stops gave welcome clarity to Bach and Boellmann, but particularly to the 'Carillon,' the pedal part of which is often ruined by a growling 32-ft. (This work, by the by, was rather too deliberately played: certainly slower than Vierne himself takes it.) To Bach, Mr. Barnett imparted brilliance and an infectious energy without a trace of fussiness; for once in a way a concert organist kept within the speed limit, despite a rapid *tempo*—maintained to the very last note. Nothing short of a miracle, probably, could reconvert us to Mendelssohn's pianoforte Lieder; yet the player nearly achieved the miraculous, the piece being encoored and re-played, which is the encore proper. Distinctly on the light side, but none the worse for that, was Mr. Barnett's 'Berceuse'; and his 'Fantasy' (written for the opening of the organ in the Town Hall, Wellington, N.Z.) nearly brought down the house. It would have done so quite had the 'stunt' variations on 'The Men of Harlech,' in four parts for pedals only, come at the end instead of half-way through the piece.

STANLEY LUCAS.

#### BACH CANTATA CLUB

The three Cantatas given by the Bach Cantata Club in St. Margaret's, Westminster, were No. 161 for contralto and tenor, 'Komm, du süsse Todesstunde,' No. 54 for contralto, 'Widerstehe doch,' and No. 189 for tenor, 'Meine Seele rühmt und preist.' The artists were Miss Margaret Balfour and Mr. Percy Manchester, and Mr. C. Kennedy Scott conducted.

The thirty-third Festival of the Nonconformist Choral Union will take place at the Crystal Palace on June 26, when solo and choral competitions (judged by Mr. Dan Price and Mr. Harvey Grace) will be followed, at 6 o'clock, by a concert given by the choir of four thousand and the full orchestra of the Union, conducted by Mr. Frank Idle, with Mr. J. A. Meale at the organ. Mr. Robert Radford will be the soloist. The programme will include Stanford's *Benedictus* in B flat, Parry's 'Welcome! Yule,' John E. West's 'All people that on earth,' choruses by Handel, Mendelssohn, &c.

At the two hundred and seventy-second Festival of the Sons of the Clergy, at St. Paul's Cathedral, on May 5, the service was sung to Stanford in A, and the anthem, specially composed for the occasion, was 'Praise the Lord, O my soul,' by Adam Carse. Beethoven's 'Hallelujah' ('Mount of Olives') was announced to follow the sermon, but, in view of the impending strike, the hymn, 'O God, our help,' was substituted, and the service closed with the National Anthem.

Music by S. S. Wesley was a special feature at a service at St. James's, Muswell Hill, on April 17. 'The Wilderness' and other anthems were sung, and organ solos by Wesley were played. It is worth recording that three generations of the Wesley family were present—a nephew of Samuel Sebastian; a great-nephew (who is a bass singer in the choir); and the latter's son, who is the youngest treble.

The choirs of the Congregational Churches of Romsey, Southampton (Avenue), and Winchester have during the past few years combined in an annual Festival. This year the meeting was held at Romsey, on April 27, when 'Judas Maccabæus' was sung. Mr. Herbert Smith, of Winchester Cathedral, conducted, and Mr. P. Withers, of Southampton, was at the organ. The performance was announced to be repeated at Winchester and Southampton.

On the occasion of the Patronal Festival of St. Anselm's, Davies Street, Marylebone, Rossini's 'Stabat Mater' and extracts from 'The Messiah' were performed by the Central London Choral and Orchestral Society, two hundred strong. The soloists were Miss Bessie Jones, Miss Irene Evans, Mr. Mackenzie, and Mr. Watcyn Watcyns. Mr. Percy G. Hart assisted at the organ, and Mr. David J. Thomas conducted.

The 'Unfinished' Symphony, German's Nocturne, a couple of eight-part anthems—Mendelssohn's 'Judge me, O God' and Tchaikovsky's 'Come, O Blessed Lord'—and the Epilogue from 'The Golden Legend,' made up the programme of a successful musical service at St. Bartholomew's, Sydenham, on April 25. Mr. Burnell conducted, and Dr. F. G. Shinn was at the organ.

A new organ (Messrs. Rushworth & Dreaper) has been erected in the Parish Church of Skipton, Yorks—a three-manual of twenty-seven speaking stops, and twenty-three pistons and composition pedals. Mr. Charles Stott gave the opening recital, playing Elgar's Sonata, Bach's G minor Fantasia and Fugue, Bairstow's 'Legend,' Harwood's 'Pean,' Grace's 'Resurgam,' &c.

Mr. G. D. Cunningham gave the opening recital at the dedication of the new organ (Messrs. Conacher) at the Wesleyan Church, Clayton, Yorks, on May 1, his programme including Bach's G minor Fantasia and Fugue, Lemare's 'Hanover' Variations, the 'Ride of the Valkyries,' Franck's A minor Choral, the Widor Toccata, &c.

Part 1 of 'St. Paul,' Gibbons's 'Hosanna to the Son of David,' and extracts from 'Samson' and Gounod's 'Redemption,' were sung by the City Temple Choral Society at Clarendon Road Congregational Church, Watford, on April 24, conducted by Mr. Allan Brown, with Miss Aileen Branden at the organ.

'The Hymn of Praise' and Rossini's 'Stabat Mater' were sung by the Chesham (Bucks) Choral Society, numbering a hundred, at Broadway Baptist Church, on April 15. Mr. R. B. Green conducted, Mr. W. O. Lacey led the orchestra, and Mr. W. E. Ball played the organ.

A crowded congregation attended a performance of 'Elijah' at St. Austell Parish Church on April 29, by the St. Austell Philharmonic Society, under the direction of Mr. W. Brennan Smith, which was accompanied by strings, pianoforte, and organ.

Mr. Martin Shaw conducted a successful Hymn Festival at St. Andrew's, Norwich, on April 27. The choir was drawn from four local Churches, and the Tudor Singers also assisted. There was a large attendance.

The Swindon Parish Church Choral Society sang Mendelssohn's 'Lauda Sion' and a miscellaneous programme, on April 13, conducted by Mr. H. J. Edmonds, with Miss D. Higgins accompanying on the pianoforte.

'St. Paul' was sung at Holy Trinity Church, Hove, on May 6 and 9, by the choir, augmented, conducted by Mr. A. A. Yeomanson, and accompanied by Mr. Guy Michell (organ) and Miss Winifred Fry (pianoforte).

A Bach recital by choir and organist took place at St. Andrew's Parish Church, Buckland-in-Dover, on April 28, the choir singing the Cantata 'God's time is the best,' and Mr. T. H. Hill playing organ solos.

'The Creation' was sung by the choir (augmented) of St. Mary's Wesleyan Church, Truro, on April 16, under the direction of Mr. Bertram Lightbown, the choirmaster and organist.

A three-manual organ (Messrs. Conacher) has been erected at Trinity Church, Swansea. Mr. Gatty Sellars gave the opening recital.

At All Saints' Church, Northmoor, Oldham, a new organ was dedicated on April 13, Mr. W. E. Cottrill giving the opening recital.

#### RECITALS

Mr. B. D. Hylton Stewart, All Saints', Hertford—Voluntary, *Stanley*; Prelude, 'O world, must I now leave thee?' *Brahms*; Andante with Variations, *Noble*; Prélude *Élégiaque, Jongen*; Toccata in D minor, *Bach*.

Mr. W. A. Roberts, College Street Baptist Church, Northampton—Overture, *Handel-Elgar*; Theme and Variations, *Faulkes*; Fugue in D, *Bach*; Toccata, *Barid*.

Mr. Henry Riding, St. Mary Abchurch, E.C.—Fantasia on a Tune by Parry, *Stanford*; Nocturne, *Faulkes*; Toccata, *Driffill*; Postlude on 'Martyrs,' *Grace*; Religious March, *Perelli*.

Mr. Vernon Read, St. Mary's, Nottingham—Overture, 'Oberon,' *Weber*; Bridal March, *Parry*; Sonata No. 1, *Harwood*; Fantasy, *C. E. Ford*.

Mr. John Pullen, St. John the Evangelist, Edinburgh—Toccata, *Rheinberger*; Pastorale, *Franck*; Thème Varié, *Reperts*; Tuba Tune, *Norman Cocker*.

Mr. J. M. Preston, Gateshead Parish Church—Fantasia in F minor, *Mozart*; Lament, *Grace*; Finale from Sonata, *Reubke*; Rhapsodie on Catalonian Airs, *Gigout*; Epilogue, *Healey Willan*.

Mr. Ambrose P. Porter, Lichfield Cathedral—Fantasia and Fugue on B A C H, *Liszt*; Prelude, *Alan Gray*; Fantasia on 'St. Magnus,' *Porter*; Overture, 'The Fall of Babylon,' *Spohr*; Benedictus, *Keger*; Fantasia on 'Heinlein,' *Wallace*; Choral No. 3, *Franck*; Elegiac Romance, *John Ireland*.

Mr. Frederick J. Nott, St. Peter's, Melbourne—Prelude and Fugue in E minor, *Bach*; 'Die Geburt Christi,' *Malling*; Last movement, Symphony No. 3, *Vierne*; Rhapsody No. 2, *Howells*.



## Letters to the Editor

## CONCERNING BOUGHTON ON BAINES

SIR,—To an amateur musical student of the old school, who has little inclination and less opportunity for becoming acquainted at first hand with alleged music in the so-called 'modern' mode of incoherence and discord, a great deal of the expository comment expended upon it—of which it seems to stand in much need—is more or less incomprehensible.

In the *Musical Times* of exactly twenty-six years ago—March, 1900—will be found two references to a performance of 'Hiawatha's Wedding-Feast' directed by the writer, and since that time he has continued to maintain close touch with the best musical effort in his environment, and has also been a fairly constant reader of your journal. During the last two winter seasons he has conducted a small private orchestra of twenty-four members who have met fortnightly in a gentleman's drawing-room for the study of the best orchestral works. Among the works which have been given reasonably adequate readings are: the Symphonies Nos. 4 and 8 of Beethoven, Mozart's G minor, Haydn's 'Surprise,' and Tchaikovsky's No. 6; Suites by Rübner, Massenet, Bantock, and Tchaikovsky; ten or twelve standard Overtures from 'William Tell,' up or down accordingly as Rossini's work may be estimated, and other selections. These things are mentioned to indicate the point of outlook from which this communication emanates.

To such an one, then, the working of the ultra-modern musical mind as exemplified in an article in your March issue by Rutland Boughton, entitled 'A Musical Impressionist,' is astounding, not to say terrifying.

The subject of this article seems to have been a sort of modern musical Arthur Hallam, but, unlike Tennyson who entombed his hero under a veritable mountain of encomium, Mr. Boughton, in his 'In Memoriam,' applies the eulogy with one hand and scrapes it off—not always gently, by any means—with the other.

As a commentary on music, the article seems to be a quite profound disquisition on impressionism in painting. The general conclusion to be deduced from it is that Mr. Baines was a young man of considerable natural talent, who, for some unstated reason, was denied access to the ordinary—and now universal—sources of musical education, or that he voluntarily ignored these, and permitted himself to develop as an aboriginal.

Mr. Boughton remarks that his solid grounding in the works of Haydn and Mozart—mention of Bach is omitted—was 'equal even to the vibration of Beethoven's fires' ['vibration of fires' itself is something unusual—modern perhaps, is it not?], but it is permissible to remind ourselves that the young Englishman found a very unsteady foundation on which to build.

The query at once suggests itself, 'What had happened to Haydn and Mozart?' Were these not available to the 'young Englishman,' or, having been sufficient to support the compass of Beethoven's genius, is it to be inferred that they were unequal to the content of this young talent?

To be sure Mr. Boughton does not 'wish to hinder the appreciation of Baines by comparing him with Beethoven'—which is really handsome of him so far as the latter is concerned—and our double conundrum will have to answer itself.

As to the 'Aboriginal' theory: for a musical talent in over-civilized England to reject the unlimited means of study ready to hand in every direction, is to put itself on the plane of the 'five-year-old' who hides among the shrubbery in the back-yard, in pretence of being the 'Wild man of Borneo.' If the student wishes to make an experiment of value in this direction, let him discard all trappings of civilisation and hie him to the middle of Patagonia, there to evolve as may be.

Mr. Boughton's philosophy of house-planning, moreover, would not be subscribed to by any self-respecting architect. To describe as 'reactionary' an objection to the obliteration of the attractiveness of an otherwise pretty cottage by a 'corrugated iron car-shed' placed beside it, and to say that 'we get used to it [the car-shed] in time, and finally

Mr. E. A. Moore, St. Luke's, Manningham—Prelude and Fugue in A minor, *Bach*; Allegro con grazia ('Pathetic' Symphony), *Tchaikovsky*; 'The Sea,' *H. A. Smith*.

Mr. Ernest Mitchell, Grace Church, New York—Symphony No. 7, *Widor*; Byzantine Sketches, *Mulet*; Marche Héroïque, *Bossi*; 'Saluto Angelico,' *Karg-Elert*; 'Let there be light!' *Albert-Doyen*; 'Les Heures Bourguignonnes,' *Georges Jacob*; Rhapsody No. 1, *Howells*.

Mr. P. J. Mansfield, Pollokshields Parish Church—Chromatic Fantasia in A minor, *Thiele*; Toccata on the 'Old Hundredth,' *C. Charlton Palmer*; Introduction and Allegro risoluto (Symphony No. 2), *Guilmant*; Two Fantastic Sketches, *Stoughton*; Variations on the 'Harmonious Blacksmith,' *E. T. Chipp*.

Mr. A. E. Howell, St. Peter's, Devizes—Prelude, Fugue, and Variation, *Franc*; Two movements from Trio-Sonatas, *Bach*; Fantasia on 'Heinlein,' *Wallace*; Rhapsody No. 3, *Howells*.

Mr. K. Pearce Hosken, Acton Hill Wesleyan Church—Bridal March, *Parry*; Rhapsodie No. 1, *Saint-Saëns*; Introduction and Passacaglia (Sonata No. 8), *Rheinberger*; Prelude in D minor, *Stanford*; Fantasia and Fugue in G minor, *Bach*.

Rev. G. S. Holmes, St. John the Evangelist, Upper Norwood—Toccata and Fugue in D minor, *Bach*; Marche Funèbre, *Tchaikovsky*; Dirge, *Attwood*.

Mr. Bertram Hollins, Beckenham Congregational Church, Crescent Road—Prelude, 'Come now, Saviour of the Gentiles,' *Bach*; Evening Song, *Baird*; Agitato (Sonata No. 11), *Rheinberger*; Prelude and Fugue in E flat, *Bach*; Scherzo and Passacaglia (Sonata No. 8), *Rheinberger*.

Mr. J. E. Gomersall, Congregational Church, Reigate—Prelude and Fugue in B minor, *Bach*; Concerto No. 1, *Handel*; Grand Chœur in C, *Hollins*; Coronation March, *Tchaikovsky*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Offertoire on 'Fili et Filiae,' *Guilmant*; Finale (Sonata Eroica), *Stanford*; Prelude and Fugue in D, *Bach*; Overture in D, *Smart*; Sonata No. 6, *Merkel*; March for a Church Festival, *Best*; Finale Jubilante, *Arthur W. Pollitt*; and a programme of *Mendelssohn's* Sonatas, Nos. 5, 2, 4, 6, and 1.

Mr. C. E. Blyton Dobson, Derby Road Baptist Church, Nottingham—Allegretto, *Wolstenholme*; Fugue in G, *Rheinberger*; Sonata No. 3, *Mendelssohn*; Le Cygne, *Saint-Saëns*; Introduction and Passacaglia (Sonata No. 8), *Merkel*.

Mr. E. T. Cook, St. John's Wood Presbyterian Church—Fantasia and Fugue in C minor, *Bach*; Fantasia Pastorale, *Déodat de Séverac*; Prelude, 'St. Mary's,' *Charles Wood*; Rhapsody, *Grace*; Prelude and Fugue on B A C H, *Liszt*.

Dr. M. P. Conway, St. Mary Redcliffe, Bristol—Christmas Pastorale, *Malingreau*; Bridal March, *Parry*; Finale (Sonata in D), *Stanford*.

Mr. Norman Cocker, Liberal Jewish Synagogue, St. John's Wood Road—Overture to 'Otho,' *Handel*; Fantasia in F minor, *Mozart*; Gavotte, *Arne*; Finale (Symphony No. 3), *Vierne*.

Mr. A. N. Bulmer, All Saints', Hertford—Fantasia and Fugue in G minor, *Bach*; Invocation, *Guilmant*; Overture to 'St. Paul.'

Mr. Allan Brown, City Temple—Toccata-Prelude on 'Pange Lingua,' *Baird*; Two Easter Chorale Preludes, *Bach*; Romance in D flat, *Lemare*; Marche Pontificale, *Widor*.

## APPOINTMENTS

Mr. L. W. T. Arkell, choirmaster and organist, Twickenham Parish Church.

Dr. William Bradley, choirmaster and organist, St. Aidan's Parish Church, Leeds.

Mr. E. J. Duckett, organist, Clewer St. Andrew's Parish Church, Windsor.

Mr. Cecil S. Richards, choirmaster and organist, Hexham Abbey.

In our May number we notified the appointment of Mr. Ernest F. Mather to Holy Trinity, Stroud Green. Mr. Mather informs us that he will go instead to St. Mary Magdalene's, Munster Square, N.W.

forget its ugliness,' is to proclaim the ascendancy of the commonplace and the doom of high endeavour. 'Terrifying' is surely not too strong a word for such a gospel.

Mr. Baines is described as 'unconsciously aware of those formal connections with life' whereby his music has survived the 'tortures of feeling and style' incident to his 'Ugly Period.'

I do not know England directly, most of my life having been spent at a distance of a quarter of the globe's surface from it, but I will venture that there are to-day in that land of culture several thousand young musicians of natural talent equal to that of Mr. Baines, all keenly and consciously enough 'aware of' their 'formal connections with life,' who have steeped themselves in the learning of the Masters, and who have found in that consciousness plus that acquired knowledge, the means of developing themselves towards a sane and none the less vital and interesting musical product.

Would not each and every one of these thousands be better worthy four or five columns of magazine space?

But perhaps Mr. Boughton indulges in satire.—Yours, &c.,

A. E. WHITE.

Vancouver, B.C.

#### SLOW PIANOFORTE PRACTICE

SIR,—I was much interested in the sensible article in the May *Musical Times* on 'Pianoforte Playing,' by M. Philipp, but there is one point to which I should like to draw attention.

Great stress is laid on the need for slow practice, but the writer omits to say that slow practice with the same kind of touch as is used for the final playing is worse than useless. I think all teachers will agree that slow practice is imperative, but it *must* be done with the same kind of touch as will be used when the piece is played at ultimate speed. Let me give an instance: a demisemiquaver passage to be played ultimately at ♩ = 120 will be *staccato*; this same passage played at, say, ♩ = 60 must still be played *staccato* in order to obtain the necessary agility when played up to speed.

I trust I have made this point sufficiently clear.—Yours, &c.,

STEPHEN C. CHANTLER.

Oliver House,  
Cranleigh, Surrey.

#### WESLEY AND HORN EDITIONS OF BACH

SIR,—Miss Constance Richardson may be congratulated upon her possession of the original Wesley and Horn edition of Bach's '48.' It is to be regretted that it is undated. Samuel Wesley's daughter Eliza—whom it was my privilege to know well—once told me that her father's attention was first directed to Bach's music about the year 1800 or 1801. His first acquaintance with it was due to the appearance of a few of the '48' in publications by A. F. C. Köllmann (1799) and Dittenhofer (1801-03). Another old friend of mine, the late Dr. Higgs, was of opinion that Wesley and Horn began their edition of the '48' in 1810, and ended it some two or three years later. I see that A. F. C. Köllmann quotes twice from the '48,' viz., on pp. 8 and 17 of the musical illustrations to his 'Essay on Harmony,' dedicated to Dr. Burney, and published by J. Dale, of 19, Cornhill, and 132, Oxford Street, in 1799. William Shield prints the whole of the D minor Prelude (vol. 1, No. 6) on pp. 114-5 of his 'Introduction to Harmony,' published in 1800, by G. G. & J. Robinson, of Paternoster Row.

I, too, should much like to know the date of another Wesley and Horn publication, of which I possess a copy given me a few years ago by one of my pupils, G. M. Moore. This is an edition of the six Bach Trio-Sonatas for organ, arranged by the two editors for performance

... on the Piano Forte for three Hands. Whoever plays the highest Part is to read the Notes one Octave higher than they are placed on the Staff.'

On the fly-leaf of this interesting old book the first (?) possessor has inscribed her name, 'Miss Scott, May 5, 1809,' and—oddly enough—on the inside of the cover appears another signature, which is very familiar to me—that of 'Eliza Wesley.'

At the time of its publication (by subscription) S. Wesley was residing at 27, Arlington Street, Camden Town, and C. F. Horn at 25, Queen Square. In 1824, Horn became organist of St. George's Chapel, Windsor. He died at Windsor, in 1830.—Yours, &c.,

C. W. PEARCE.

46, Henleaze Avenue, Bristol.

It may be interesting to add that Miss Wesley had in her possession Bach's autograph MS. of the whole of the second volume of the '48,' written by the composer in 1744. More than once it was my great privilege to be asked to play some of the Preludes and Fugues upon the same pianoforte which had been used by her father for their performance. Early in the 'eighties of the last century this precious Bach MS. was exhibited by my old friend and R.C.O. predecessor, Mr. Matthias E. Wesley, at the close of a course of College lectures on the '48,' given by Sir George Macfarren. Sir George remarked, as he passed his fingers lovingly over the pages Bach himself had written, that he had never more keenly regretted his blindness than at that moment.

#### RUSKIN AND MUSIC

SIR,—Your contributor in the May issue, writing on the above subject, has omitted to mention what is surely the funniest of all the foolish things that great man said about music at one time and another. It appears that he once heard 'Die Meistersinger,' and afterwards wrote of it as 'the most soulless, sapless, scrannel-pipest, tongs-and-boniest, topsy-turviest thing ever heard.'

I think this would take a little beating!—Yours, &c.,

28, Hilldrop Crescent, N.7.

FELIX WHITE.

#### BACH & CO., LTD.

SIR,—Your correspondent, Mr. J. W. Sowan, in the May *Musical Times*, suggests Mozart as the third person in the trinity of the world's greatest composers.

Surely 'the world's three greatest composers' are generally recognised to be Bach, Beethoven, and Wagner, each of whom marked an epoch in music? I venture to think the *Musical Times* reviewer, referred to by Mr. Sowan, had these in mind. [He had.—EDITOR.]

My list of the twelve greatest composers would agree, *mutatis mutandis*, with that of Mr. Sowan, but I should want a place for Schumann, which would probably be at the expense of Chopin.

Further, if living composers were admitted, I would go so far as to make a quatuor of the trinity by including Elgar. Certainly those four are my favourites, with Bach an easy first.—Yours, &c.,

L. A. SILK.

6a, Allington Road,  
Queen's Park, W.10.

[We are unable to insert numerous letters received on this subject; nor can we continue the discussion.—EDITOR.]

#### MISSIONS 7. ORGANS

SIR,—In a clerical paper (the *Church of Ireland Gazette*) dated March 12, 1926, I noticed the following paragraph, which I think should be challenged by all those interested in Church music:

'The World Call is making men and women think. The Dioceses are taking up the Call, and when we read that the Bishop of Salisbury asks for a self-denying ordinance that no organs be installed for five years in order that help may be given for missions, we see how keen he is. He adds: "An American organ will do well enough."'

I wrote the following letter to the Editor of the *Gazette*:

'SIR,—In your issue of March 12, 1926, I notice that the Bishop of Salisbury is credited with much enthusiasm for missions because he asks that no more organs be erected in churches for five years. I do not

dispute the Bishop's interest in missions, but his request regarding the erection of organs in churches seems to me merely to show that he sets at naught anything artistic or dignified in our church services, especially when he adds: "An American organ will do well enough." Pursuing this argument to its logical conclusion, one might say that a barn will do well enough for public worship instead of our cathedrals and churches, of which we are so proud. If this is a sample of the methods being employed to make our services more attractive, and to revive the waning interest in the Church, I don't wonder that people prefer the golf links on Sundays. It seems to me, living as I do within a mile of one of the largest C.M.S. centres in India, where I have a chance of seeing the work done, that far too much money is sent abroad at the expense of our own needs. As one keenly interested in Church music, I heartily protest against any idea of further curtailing this already neglected portion of our Church service to provide funds for an enterprise which most laymen, particularly those of us stationed abroad, view with doubt."

Yours, &amp;c.,

J. GODFREY BIRD.

Quetta, India.

## AN ARPEGGIO POINT

SIR,—I shall certainly not raise any objection as to the name of the chord I have advocated for pianoforte arpeggio practice. Indeed, I welcome Dr. Wigham Parker's letter as a valuable support.

In choosing to call the chord the dominant major ninth, although one of the dominant elevenths in the minor mode has precisely similar intervals, I was constrained to do so by the necessities of my argument when exhibiting the reasons why this chord should be used at all; why it possessed similar finger shapes to those of the dominant seventh in the other hand.

I quite agree that dominant major ninths are very infrequent in music, compared with the metamerie eleventh, and, further, that the common use of the latter chord and that of the diminished seventh, in the major mode, affords some justification for regarding them as chords of the major mode. Personally, I prefer to describe them, when so used, as borrowed discords, and for this reason: we still employ certain scales to present the essential material of the modes, and have not yet adopted (for student use) scales which owe their modification to a blending of the modes. It seemed to me, therefore, additionally desirable to name the chord as I did in order to maintain its relation with a scale from which it could be derived, and at the same time preserve analogy with its already familiar brother chord, the dominant minor ninth.

So far as harmonic explanation goes, my experience, too, is that students negotiate the problems of ninths more easily than they do those of elevenths, and since the whole matter is not one of harmony, but of pianoforte technique, I felt that the simpler the element of harmony was kept, the better it would be. But, as I have already indicated, this is a point for discussion and not for controversy, and I thank Dr. Wigham Parker for raising it.—Yours, &c.,

11, South Molton Street, W.1.

PERCY RIDEOUT.

## MODERN FRENCH MUSIC

SIR,—In your April issue, 'W. R. A.' in his review of 'Modern French Music,' tells us he has met no English musician who can appreciate Fauré's music—can really 'enjoy it with gusto.' This is a somewhat obscure statement. Is it possible anywhere to find a person who can enjoy either the whole or indeed the greater part of any composer's output? Even Homer nods, and certainly Bach, Beethoven, &c., are in the same category. If Fauré were an exception it would be a miracle.

Personally the only work by Fauré which I can unreservedly admire is his beautiful A major Sonata for pianoforte and violin, although I would not claim a place for it beside the 'Kreutzer' or Franck's masterpiece.

E

Talking of the 'Kreutzer' to Cortôt and Thibaud after a recent performance at Bradford, I asked why they had never given us the Fauré Sonata. They replied that they were not sure it would be appreciated, but that they would be only too delighted to play it, as it was one of their favourite sonatas.

At their last visit, therefore, these artists included the work in their programme, but it failed to make any special impression, the general verdict being that the music, while very charming, lacked greatness. The Sonata had been played more than once at my own concerts, so it was not previously an unknown quantity at Bradford. It might be helpful if 'W. R. A.' would furnish us with a list of Fauré's best works.

One great difficulty in the way of appreciation of much modern French music is its erratic formal tendency, and the difficulty of mastering and making clear to listeners the technical, rhythmical problems so prominent in much of Ravel's pianoforte music, to mention one prominent composer of real merit.

To those of your readers who are interested in French chamber music, I would recommend Pierné's fine Sonata for pianoforte and violin, Op. 36, and Debussy's elusive but beautiful Sonata in G for the same instruments.—Yours, &c.,

S. MIDDLEY.

12, Oak Avenue,  
Bradford.

## A NORWEGIAN COMPOSER

SIR,—'B. V.' in a review of new violin music in the May *Musical Times*, while calling Inga Lærum Liebich a true-born Norwegian, rightly queries whether Liebich is a Norse name. Before she married my brother-in-law Inga Lærum studied pianoforte and composition at the Royal Academy of Music. Later she continued her studies with Norse teachers. Her 'Romance' for pianoforte and violin ought not to have been sent for review. It is not a fair specimen of her work. It was her first attempt at writing a solo piece for the violin, and is one of the least good of her compositions. Edvard Grieg, in past years, had often given her advice and encouragement. He thought very highly of her powers as a musician and composer, and told her publisher that he ranked her best work with that of Agathe Backer-Grøndahl, and that much of it showed great originality and charm, and was full of the true Norwegian spirit and idiom. These characteristics at the time Grieg thus expressed himself, shortly before his death, were, he said, as yet rare among Norwegian composers. The statue of Norway's patron saint, St. Olav, erected over the entrance to the Norwegian Legation in Cockspar Street, is the work of Madame Lærum Liebich's brother, Gustav Lærum, one of Norway's finest sculptors. Her married name and mine is Czech.—Yours, &c.,

LOUISE SHIRLEY LIEBICH.

15, West Cromwell Road, S.W.

## PECCAVI!

SIR,—I thank your reviewer for pointing out the misprints in my Choral Preludes.

The B on p. 16, bar 5, and on p. 17, bar 5, is flat as printed. As to the other slips I cry *Peccavi!* and find a melancholy satisfaction in indicating a more serious omission which has escaped notice—i.e., in p. 18, line 3, bar 2, L.—H. treble clef omitted.—Yours, &c.,

46c, Leinster Square,  
Bayswater, W.2.

J. STUART ARCHER.

A Bach Festival took place at Sheffield Cathedral on April 27, arranged by the local Music Club. The performers were the Cathedral Oratorio Choir, conducted by Mr. T. W. Hanworth, backed up by excellent soloists. The programme consisted of a couple of cantatas, 'The Sages of Sheba' and 'How brightly shines the morning star,' a portion of the 'St. Matthew' Passion, a Suite for flute, violin, and clavier, a Clavier Concerto, and some organ music.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Pianist and 'cellist wanted for weekly trio practice, also for practice of violin sonatas.—H. P., c/o *Musical Times*.

Lady (amateur violinist) wishes to meet pianist for mutual practice. Birmingham district.—MUSIC, c/o *Musical Times*.

'Cellist (learner) wishes to meet accompanist (good reader) for regular, mutual practice. Also other string players to form trio or quartet. Croydon or district preferred.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Baritone wishes to meet good pianist for practice of classical works. Could also accompany in pianoforte duets.—REGINALD PENDRED, 42, Walford Road, Stoke Newington, N.16.

Violinist (gentleman) wishes to join amateur trio or quartet. Fridays only. West End London.—G. D., c/o *Musical Times*.

Tenor wishes to meet good accompanist for mutual practice.—P. PARSONS, 2, Felday Road, Lewisham, S.E.13.

The Society of Women Musicians, Chamber Music section, offers special opportunities to good string players during May, June, and July, for the practice of string quartets. Full particulars from Organizing Secretary, 74, Grosvenor Street, W.1.

## Sixty Years Ago

From the *Musical Times* of June, 1866:

**SCHUBERT SOCIETY.**—The first *soirée musicale* of this recently formed Society took place on Thursday evening, April 25, under the direction of Herr E. Schubert, at Beethoven Rooms, Harley Street. With a view of spreading still wider a taste for the works of the renowned Franz Schubert, and of cultivating German vocal music, Mr. E. Schubert has set on foot the above Society. He is, we believe, a relative of Franz Schubert. The executants on this occasion were with few exceptions amateurs, forming a choir of about twenty voices, who performed a part-song of the director's, the words by Tennyson; 'The Heath Rose,' by Schumann; 'Ave Maria,' by Henry Smart; Mendelssohn's 'Open Air'; and Mozart's 'Ave Verum.' The result as a first appearance of Herr Schubert's choir was satisfactory, and the audience appeared pleased.

**ROMSEY.**—On May 10, the members of Mr. Perren's Choral Class repeated the concert of the previous week at the Town Hall. The principal work performed was Prof. Bennett's 'May Queen.' . . . The Overture to 'Don Giovanni' was given, in place of the Overture written for the work itself; but the Pageant music was performed in all its integrity.—We have abridged the above notice from a local paper; but cannot pass without comment anything so glaringly inconsistent as the performance of the Overture to 'Don Giovanni' before a Pastoral Cantata, especially when an Overture to the work is supplied by its composer. In the paper from which we have made the extract we are told that the 'May Queen' opens with a 'beautiful but very difficult Overture, and perhaps somewhat too long for a general audience.' We can scarcely conceive that an Overture, not found too long for a London audience, should prove fatiguing to an

audience at Romsey; and as to its being 'very difficult,' there can be little doubt that an orchestra capable of performing the Overture to 'Don Giovanni,' must be fully capable of executing that to the 'May Queen.'

## ROYAL ACADEMY OF MUSIC

The Midsummer term began on May 3, when there was a large influx of new students, the numbers now amounting to considerably over a thousand.

It is satisfactory to record that during the strike only five per cent. of the students were unable to reach the Academy, in spite of the difficulties of transit. Many cheerfully walked long distances, and there was a delightfully competitive keenness evinced in 'carrying on,' by both students and professors.

The half-yearly orchestral concert will be given at Queen's Hall on June 15, under the conductorship of Sir Henry Wood, and practice rehearsals are in full swing. For two reasons alone, these functions may now, without exaggeration, be said to be public affairs. The standard of orchestral playing has of late advanced to almost a professional status, and the concert-going public is recognising this incontrovertible fact.

The success of the opera week at the Scala Theatre last year was so great that arrangements have been made for another week of opera to take place in July, again at the Scala Theatre. Verdi's 'Falstaff,' the outstanding feature of last year's season, will be repeated, the one performance being by special request, and the same cast will be available. Among the other operas to be given will be Humperdinck's 'Hansel and Gretel,' 'Venus and Adonis,' by Dr. John Bull, 'Dross' (a melodrame), by Paul Corder, and, for the first time in England, Wolf-Ferrari's 'L'Amore Medico.' Mr. Julius Harrison will conduct.

It is confidently hoped that the new hall and class-rooms will be formally opened in September, the building operations being well advanced. During the Heather Centenary celebrations at Oxford last month (see p. 537), the honorary degree of Doctor of Music was conferred on the Principal, Dr. J. B. McEwen, and Sir Henry Wood.

## ROYAL COLLEGE OF MUSIC

The College term opened on May 3, so it is not surprising that the Director's terminal address to the pupils was given in circumstances of great anxiety, tempered with that hopefulness or optimism which seems to be the birthright of every Englishman who finds himself being squeezed into a tight corner. The first few weeks of the term were, naturally, occupied firstly in making arrangements to deal with the troublesome conditions of transport and the inevitable absence of pupils, large numbers of whom were serving in various capacities; and secondly in the readjustment, after the strike, of disorganized lessons and classes. Happily the College is again working as usual, proud to remember that the number of pupils and teachers who stayed away for reasons other than volunteer services was very small, and that no classes were cancelled.

The Heather Commemoration Festival at Oxford (Tercentenary of the Founding of the Oxford Chair of Music) (see p. 537) concerned the College personally, so to speak, Sir Hugh Allen, the Director, being the present Professor of Music, and College pupils, past and present, appearing at several of the concerts and opera and ballet performances. Some distinguished musicians were honoured by the University on this occasion, and we take this opportunity of congratulating Sir Henry Wood, Dr. Charles Wood, and Dr. J. B. McEwen upon their Honorary Degrees of Doctor of Music.

The College has to mourn the loss of two valued and devoted friends, both members of the Council: Mr. R. Finnie McEwen was a great music-lover and a generous supporter of many young Scottish musicians; Lord Stuart of Wortley, the distinguished Parliamentarian, was a keen musical enthusiast and a well-known member of the Magpie (Elizabethan) Madrigal Society.



## TRINITY COLLEGE OF MUSIC

It is gratifying to report that the College work both from a teaching and examining point of view was not materially interfered with by the strike. Where necessary, examiners travelled by motor car, and the veteran Dr. Creser went all the way to Aberdeen to conduct the examinations there and at other Scotch centres.

Successful distributions were held at Chester, Wrexham, Luton, and London, where Prof. J. C. Bridge represented the College.

The College Orchestra provided the musical programme at the London University Graduation Ceremony at the Albert Hall, on May 12.

Dr. Horner, Director of Examinations, has left for Newfoundland to conduct the examinations there.

The College Library has received a welcome addition of musical books, &c., from the estate of the late S. S. Martyn.

Mr. H. Lewelyn Howell, who recently joined the College Board, has kindly presented a sum of ten guineas to be awarded as an Orchestral Prize.

The College has received its quota of the Alfred Gibson Memorial Fund. The interest on the amount will provide an annual prize for violin and viola playing.

The Queen's Hall orchestral concert will take place on Saturday, June 26, and the Operatic Class performances of 'The Princess of Trebizonde' at the Scala Theatre on July 8 and 9 (evening) and 10 (matinée).

A memorial to the late Chairman of the Board, Sir Frederick Bridge, has recently been unveiled in Glass Parish Church, Aberdeenshire. It takes the form of a handsome mural tablet in carved English oak, 5-ft. 3-in. high by 3-ft. 6-in. broad, and bears the following inscription:

'To the glory of God, in affectionate remembrance of Sir John Frederick Bridge, C.V.O., M.A., Mus. Doc., of Westminster Abbey and Cairnbarrow Lodge, who gave the Organ to this Church and for many years enriched its worship with his music, and who, having lived a full, generous, and happy life, entered into his rest, 18th March, 1924, and was buried at Wallakirk in this parish. This memorial was erected by his neighbours and friends.

"Thy statutes have been my songs  
In the house of my pilgrimage."

Trinity College of Music (London centre) annual prize distribution took place at Central Hall, Westminster, on May 13. Lady Margaret Boscawen presented the prizes and certificates. Dr. Warriner presided. The Secretary (Mr. T. Lester Jones), in his report, stated that the entries for local examinations in 1925 were larger than ever, despite trade conditions and financial stress. London, he continued, had done remarkably well in winning nine out of twenty-nine Exhibitions presented by the College for practical and theoretical subjects for candidates in the British Isles. He urged students not to neglect their general education for music, but to apply all they learnt to its study. It would enable them the better to understand and interpret the message music is designed to convey.

Dr. Warriner referred to the many advocates of examinations and competitions, some preferring one to the other; but, in his opinion, both were equally good. Those with the fighting instinct elected to compete with—and beat—others; the studious were content to improve themselves and ascertain their position by examinations. Teachers were directly benefited either way, as, without these incentives, slackness was often apparent, and there was real danger of falling into a groove.

Prof. Joseph Bridge, Chairman of the Board and Director of Studies, in a spirited address exhorted young and old to encourage the practice of stringed instruments. The pianoforte was excellent, said Prof. Bridge, and every one should learn to play it; but he deplored the falling off in ensemble playing, and the disappearance of the old village orchestras which helped the cause of music a century or two ago.

A vote of thanks to Lady Boscawen was proposed by Mr. C. N. H. Rodwell. In responding, her Ladyship referred appreciatively to the excellent work being done by the teachers.

## THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced, and intermediate grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles:

*Final Grade Gold Medal*, Douglas L. Hawkrig, Derby centre (pianoforte); *Final Grade Silver Medal*, Kathleen F. Fookes, Plymouth centre (pianoforte); *Advanced Grade Gold Medal*, Betsy Lupton, Middlesbrough centre (violin), and Phyllis M. Hooper, London centre (pianoforte) (these two candidates gained an equal number of marks); *Advanced Grade Silver Medal*, Edna Jamieson, Manchester centre (pianoforte); *Intermediate Grade Gold Medal*, Bozena T. Stanek, Folkestone centre (violin), and Ethel J. Newman, Great Malvern centre (pianoforte) (these two candidates gained an equal number of marks); *Intermediate Grade Silver Medal*, Gladys E. R. Godfrey, Exeter centre (singing).

## MUSIC IN PUBLIC SCHOOLS

The following is a summary of musical activity at Public Schools during the Easter term, 1926:

At CATERHAM SCHOOL, Vaughan Williams's ballad-opera, 'Hugh the Drover', was produced with excellent results. Dialogue was substituted here and there for music, without impairing the artistic effect of the work as a whole. The composer was present at one of the performances, and expressed his delight at the singing, staging, and acting.

At CHARTERHOUSE the annual symphony concert by the Guildford Symphony Orchestra (augmented by Queen's Hall wind) included Beethoven's Symphony No. 5; Mozart's Horn Concerto in E flat; 'Till Eulenspiegel'; 'Die Meistersinger' Overture; and the 'Casse-Noisette' Suite.—At the school concert on March 29, the orchestra performed Minuets by Mozart, and 'La Boutique Fantasque' Suite by Rossini-Respighi. The choir sang Woodman's 'Falmouth' (eight parts) and Purcell's 'Sound the trumpet' (tenors and basses). Miscellaneous solo items, and the singing of songs and rounds by the school completed the programme. Other events included a song recital by Mr. Steuart Wilson, three chamber concerts, and an informal sing-song.

The CLIFTON COLLEGE orchestral concert programme contained Beethoven's seventh Symphony, the 'Hebrides' Overture, and smaller items. There were preliminary lectures to prepare the school for this programme. At the school concert the choir sang Parry's 'Blest Pair of Sirens' and a chorus from the 'Christmas' Oratorio. Bach's Concerto for pianoforte and strings, in D major, was also performed.

At ETON COLLEGE, on March 14 and 27, concerts were given by a contingent of the London Symphony Orchestra, conducted by Mr. Basil Johnson. The more important works performed were: Symphonies: 'Unfinished' (first movement), Haydn's No. 1 (first movement), Tchaikovsky's 'Pathetic' (second and third movements), Beethoven's No. 5 (first and second movements), Mendelssohn's Violin Concerto in E (soloist, Mr. Albert Sammons), and Bruch's Violin Concerto in G (soloist, Miss May Harrison); Overtures: 'Ruy Blas', 'Tannhäuser', and 'Figaro'.—At the Musical Society's concert, on April 5, the programme consisted of a Bach Chorale, 'Awake, thou wintry earth,' Schumann's Pianoforte Concerto (first movement), the 'Figaro' Overture, a solo and chorus ('Populous Cities') from Handel's 'L'Allegro,' the Choral Fantasia from 'Tannhäuser' (arranged by Percy Fletcher), and other items.

In GIGGLESWICK Chapel, on Good Friday, a performance of 'Parsifal,' Act 1 (Transformation and Grail Music), was given under the direction of Mr. Davies. At the end of term concert the choir sang German's 'Merrie England.'

HURSTPIERPOINT COLLEGE Choir gave an excellent recital of sacred music on mid-Lent Sunday in St. Martin's Church, Brighton. The preparations had been carried out by Mr. H. A. Hawkins. In addition to plainsong psalms and hymns, the following music was performed: Kyrie from Mass in C sharp minor (for two choirs), Widor; 'My heart ever faithful,' Bach; Tantum Ergo (Motet for two choirs), Widor; unaccompanied quartet, 'King Jesus hath a garden' (words and melody from the Dutch, harmonized by Charles Wood); two-part treble song, 'Doubt not Thy Father's care,' Elgar; and 'The Night is come,' Maurice Besly. The Church was packed to full seating capacity.

At the LEYS SCHOOL, on February 2, a song and pianoforte recital was given by Miss Joan Elwes and Mr. Harold Rutland.

At MALVERN COLLEGE, on February 28, Miss Margaret Deneke gave a recital, with comments, of Schumann's 'Carnaval.' A programme of part-songs and pianoforte music was performed by members of the school on March 13; and at the end of term a concert performance of 'The Mikado,' directed by Mr. F. H. Shera, took place. A short summary of the story was given before each Act.

MARLBOROUGH COLLEGE Music Competitions took place on March 23, and were judged by Mr. J. F. Shepherdson (Ley's School). Events—which occupied most of the day—were various, and included pianoforte solos, house glees, solo-singing, duets for two pianofortes, pianoforte sight-reading, stringed, wood-wind, and brass instrumental solos, organ-playing, chamber music contests, and instrumental composition.

At OUNDLE a recital was given by Miss Carrie Tubb and Mr. Harold Samuel, on January 25. The programme of the orchestral concert by the City of Birmingham Orchestra included Beethoven's Symphony, No. 7, the 'Peer Gynt' Suite, the 'Siegfried Idyll,' and Rimsky-Korsakov's 'Scheherazade.' The conducting was shared by Mr. C. M. Spurling and Mr. Adrian C. Boulton.

The WELLINGTON COLLEGE Music Competitions took place on March 6, and were judged by Dr. T. Wood (formerly Director of Music at Tonbridge School). The events included solo competitions (singing, pianoforte, strings, and wind), and dormitory programmes of three items each.—The Choral Society gave a performance of Brahms's 'Requiem,' in the Chapel, on March 29, conducted by Mr. Stanton (soprano solo, Miss Bertha Steventon; baritone solo, Mr. Keith Falkner). Organ and timpani were used for the accompaniment. The programme of a concert by members of the school, on March 7, included Schubert's fifth Symphony, Bach's Concerto in D minor, for two violins, *Andante* from Mendelssohn's Violin Concerto in E minor.—In addition to the above a violin recital was given by Miss Margaret Fairless on March 14; a characteristic programme of madrigals, motets, folk-songs, &c., by the English Singers on February 28; and a concert of chamber music on February 7.

The Union of Directors of Music in Secondary Schools is now known as the Music Masters' Association. Membership is open to all teachers of music in secondary and preparatory schools for boys. Further particulars can be obtained from the secretary, Dr. R. S. Thatcher, Charterhouse, Godalming.

R. S. T.

Under the joint auspices of the Federation of British Music Industries, the British Music Society, and the Federation of Music Competition Festivals, a summer course of music-teaching will take place at Cambridge from July 30 to August 13. The lecturers include Dr. George Dyson, Mr. Geoffrey Shaw, Mr. Sydney Grew, Dr. Stanley Marchant, Mr. Adrian Boulton, and Dr. C. B. Rootham. Sir Henry Hadow will give the opening address. Intending students should make early application to the offices of the Federation of British Music Industries, 117-123, Great Portland Street, W.1.

## THE INFLUENCE OF MUSIC FROM ARABIC SOURCES

The last meeting of the Musical Association was held at Central Hall, Westminster, on April 27, when a paper on 'The Influence of Music from Arabic Sources' was read by Mr. Henry G. Farmer. The lecturer began by saying that the doctrine of the Ethos, so highly-prized in the art of antiquity, had an abiding interest, and had its origin, according to M. Combarieu, in magic, from which came cosmical music. That in its turn gave rise to the harmony of the spheres and the Ethos on the one hand, and on the other to the theory of numbers and musical therapeutics. What the Arabs did not adopt from the writings of the ancient Greeks on the question of the influence of music, was borrowed directly from the Sabæans, Syrians, or Byzantines. The Arabs recognised two forms of the influence of music—the subjective and the objective; but as it was not possible to deal with both phases in a single lecture, Mr. Farmer confined himself to the latter, and made but a very brief allusion to the former. In the so-called 'Days of Idolatry,' prior to Islam, the Arabs were firm believers in the intimate connection between music and magic, and in lunar and stellar prognostics, and it was not until the days of Islam that they indulged in any systematic practice. In ancient Babylonia-Assyria, astrologers and soothsayers attributed all mundane changes to the influence of celestial bodies. The result was that the planetary system, the deities, the seasons, the months, the days, the elements, the geographical spheres, the colours, and so on, were all linked up in a curiously learned system. Astrological computations involved numbers, and these, too, were given cosmical influences, whilst the connection between number and sound would appear to have brought music into the scheme, with the result that particular notes were allotted certain elemental influences. To the Arabs, everything in the shape of 'influences' was grist to the mill, with the result that we had the æsthetic doctrine of the Ethos and scientific principles on the theory of sound existing side by side with the cruder cosmical-musical dogmas and the notion of the harmony of the spheres.

One of the earliest works on this question that would appear to have attracted the attention of the Arabs was a pseudo-Aristotelian production known as the 'Kitab, al-siyas' (Book of Government). It was said to have been written by Aristotle for Alexander the Great, but no copy of it existed in Greek, and it was probably of Sabæan or Syriac origin. Its teaching was Pythagorean, pure and simple. 'Everything was number,' said the Pythagoreans, and by this means alone could cosmic order be explained. Among the ectypes of numerical proportion was mundane music, and, in the harmonious order of things, this was related to the elements, the virtues, and so on. The theory of numbers fascinated the Arabs, because, unlike geometry, which depended on visual appreciation, it was purely a mental science, and as such it was thought to be nearer the essence of things. The medico-musical point of view similarly appealed to their imagination because it savoured of magic, and music and magic had long been linked together by the Semitic peoples. Al-Kindi, who was the greatest scientist and philosopher in Islam prior to Al-Farabi, treated of music not only as an art for the delectation of listeners, and a science for the cunning of mathematicians, but as a prescription for physicians to administer to the diseased mind or body.

The ramifications of his system embraced almost everything within the entire macrocosm. Each note on a string of the lute had its relation to a mode, rhythm, and sentiment. These in turn were connected with spatial spheres, geographical spheres, planets, constellations, horizon and meridian, winds, seasons, months, days, hours, elements, humours, periods of life, the faculties of the soul and body, actions, colours, perfumes, &c. Al-Kindi divided all compositions into three kinds—the sad, the cheerful, and the medium. Rhythm played as important a part as melody in the doctrine of the Ethos, as it did in the cosmical-musical dogma, and displayed the same three characteristics. An interesting feature was the custom of allotting certain modes to particular times of the day.

In the 10th century the Pythagorean philosophy had its greatest exponents in the Ikhwan al-Safa, a Society of ultra-Shi-ite philosophers, who particularly stressed the harmony of the spheres. They held that the 'celestial harmony' was the cause of music in this world. As movements of the latter resemble movements in the former, it follows that the notes of the latter resemble the notes of the former. The Greeks explained the celestial harmony with reference to numbers; the Ikhwan (Brethren) did likewise, though their numbers differed from those given by the former. The Ikhwan also vouch for the fact that a musico-therapeutic system was practised by the physicians of their period, lightening the pain of disease and sickness, counteracting their malignancy, and healing considerably sickness and illness. How all these things were accomplished was not explained musically. We were simply told that 'the temperaments of the body are of many varieties, and the animal natures of many kinds. And to every temperament and every nature is a note resembling it and a melody befitting it.' Like Plato, who was so often quoted in musical matters by the Arabs, the Brethren believed that music could be used for moral purposes, and they quote the saying: 'Verily, the musician, if he be clever in his art, moves the soul to the virtues, and purifies it from baseness.'

When Al-Farabi (*d.* 950) came on the scene, Pythagoras was repudiated for a time, and Aristotle reigned in his stead. The notion of the harmony of the spheres fell into disrepute, and the doctrine of the Ethos and the more rational attributes to the influence of music, gradually came into general acceptance, owing to the wide adoption of the theories of the ancient Greek writers. After the fall of Bagdad, in 1258, the old comical-musical dogmas found fresh sanctions. The cruder elements of the belief in the 'influence' of music came once more into prominence, whilst the more elegant and refined doctrine of the Ethos, as the Greeks understood it, fell into neglect. The influence of the Jews, which in Al-Andalus was considerable, played no small part in this question. Both astrology and the 'secret doctrine' were recognised in the Talmud. Among the Western Arabs, *i.e.*, those of Al-Andalus and North Africa, we could see the old elemental implications. Even to-day, both the Eastern and Western Arabs maintained strong views on these questions. Not everywhere, however, did the Arabs implicitly accept the mediæval doctrines. Mikna'il Musharqa (*d.* 1888) says:

'We may mention what the musicians of old have taught concerning the melodies which were remedies against disease. . . . What I think about this subject is that man is affected by hearing a melody to which his nature inclines. And this is not from temperament, but from force of habit.'

This 10th-century view of things was by no means new. Six hundred years earlier the famous Muslim philosopher, Al-Din al-Razi (*d.* 1209), said:

'In the animal world, sounds come into existence according to grief, pain, or joy. These sounds, according to these circumstances, are different, and are either high or low. And so, by the law of association, these sounds become bound up naturally with the different mental states which prompt them. Thus, when these sounds are renewed, they inevitably call up the related mental states, which may be grief, pain, or joy.'

Mr. Arnold Dolmetsch announces a second Festival of chamber music of the 16th, 17th, and 18th centuries, to be held at Haslemere Hall, Haslemere, Surrey, on August 24-31. Eight concerts will be given, devoted to Bach (two), various German composers (one), French music (one), Italian (one), and English (three). Two of the English programmes will consist entirely of concerted music for viols. For tickets and particulars apply to Messrs. Charman, High Street, Haslemere.

Byrd's five-part Mass and Bax's 'This World's Joie' were sung by the Newcastle Bach Choir at Newcastle Cathedral, on May 2, Dr. Whittaker conducting. Mr. C. S. Richards played organ solos by Bach and Vaughan Williams.

## THE UNION OF GRADUATES IN MUSIC (INCORPORATED)

The thirty-third annual general meeting of the Union of Graduates in Music was held at Connaught Rooms, Kingsway, W.C., on Tuesday, April 27. The members present unanimously re-elected the new King Edward Professor of Music in the University of London (Dr. Percy C. Buck) as President for the ensuing year. To fill the seven vacancies on the Council the following were chosen: Mr. J. Percy Baker, Mr. A. P. Howe, Mr. W. Lovelock, Dr. G. Oldroyd, Dr. R. S. Thatcher, Dr. C. F. Waters, and Mr. A. R. Wood. At the opening of the meeting, the President announced that the Council had appointed Mr. Charles Long as hon. secretary in succession to Dr. W. J. Phillips, who had resigned owing to pressure of other work. In recognition of Dr. Phillips's services, the meeting elected him a vice-president. It was decided that the usual summer meeting should be held, and it is expected that many members will avail themselves of the opportunity of uniting in social intercourse and enjoyment as in previous years. After the meeting the annual dinner took place, and was a most enjoyable gathering. Interesting and amusing speeches were made during the evening, and among those who spoke were the President (Dr. P. C. Buck), Prof. J. C. Bridge, Dr. C. B. Rootham, Mr. Clifford Edgar, Mr. Walter Sitchell, Alderman Keatley Moore, Lieut. H. E. Adkins, and Dr. W. J. Phillips. Members are asked to note the address of the new hon. secretary. It is 5, Clifton Villas, Maida Vale, W.9.

## London Concerts

### 'OMAR KHAYYAM'

Misfortune dogged the London Choral Society's performance of Granville Bantock's 'Omar Khayyam' at Queen's Hall, and there is no use mincing matters—it turned out to be a mere makeshift, and perhaps would have been better cancelled.

Mr. Arthur Fagge was taken ill, and quite late in the day Mr. W. H. Reed pluckily offered to take his place. It was pretty remarkable—and a fine tribute to Mr. Reed—that the Society scraped through. In the circumstances it was merely a matter of scraping through and no more.

This was the greater pity since 'Omar Khayyam' had not been given for long. A generation has grown up that hardly knows Bantock, and at the same time there was a certain curiosity in the older generation to test its impressions of some sixteen years ago. How would the music which then had seemed possessed of no small merits of picturesqueness and sensuous fancy face the new day? The performance brought no answer simply because it would be unfair to form an opinion on what was no more than a kind of rehearsal. The soloists were Miss Olga Haley, Mr. Frank Titterton, and Mr. Thorpe Bates. C.

### PHILHARMONIC CHOIR

The Philharmonic Choir at Queen's Hall, on April 29, conducted by Mr. C. Kennedy Scott, gave a concert of choral and organ music. It was beautifully planned. The principal works were Vaughan Williams's unaccompanied Mass in G minor and Bach's 'Sing ye to the Lord.'

The Mass is strictly liturgical music, and nothing was introduced into the programme to detract from its impression of spirituality and grave devotion. It is now some years since the work was first sung at Queen's Hall. Though that first performance was far from perfect, the peculiar, bare loftiness of the music was not to be mistaken. Various choirs have taken it up since, and probably none with finer technical accomplishment than Mr. Scott's. There was, this time, an admirable fidelity to notes and pitch.

The conductor chose to dispense with the short organ preludes which the composer suggests in his score, and even so there were but one or two moments of noticeable defection. The quartet of soloists was likewise good. The tenor, Mr. Percy Manchester, appears to be an exceptionally

musicianly young singer. The Mass is not concert music. So far from forcing his expression for the making of any effect, the composer is felt to be rigorously restraining himself with a single view to the cause he is serving. It is the rarest experience in our music to hear an utterance so concise and so strictly considered. Beaten down to such a consistency, it ought to wear well.

Shorter choral works of Balfour Gardiner and Holst were sung, and Dr. W. H. Harris, of Oxford, played the organ. He is, it is clear, a fine executant and remarkable artist. With such an ability he would, in any other branch of the art, be acclaimed. But organists, or at least English organists, appear to shun the noisy career of the virtuoso.

C.

#### HERMANN ABENDROTH

The Cologne conductor, Hermann Abendroth, gave a concert of works of Brahms, including the C minor Symphony, with the London Symphony Orchestra, at Queen's Hall, on April 23. Throughout the evening the listener was unable to throw off the thought that one more rehearsal would have made all the difference. The visitor, unused to hasty London ways, had clearly not had time to get the Orchestra well into his grip, and the immense labour he put himself in order to retrieve the disadvantage, made for some discomfort to the listener. Apart from this, he was felt to be a thoroughly competent and likeable conductor. He certainly knew his scores, and had plain views about them. His line was dramatic vigour rather than lyrical sweetness. His laborious but imposing effect in the *Finale* of the Symphony won him many friends. It must be said that he had a queer audience, by no means typical of Queen's Hall—an edifice which some of them had apparently entered for the first time that night. Otherwise, how can we explain those uncouth departures in the middle of the Symphony?

The soloist in the B flat Pianoforte Concerto was Franciszek Goldenberg, a very elegant and accomplished player.

C.

#### AN ELGAR CONCERT

Sir Edward Elgar conducted the London Symphony Orchestra in a programme of his own works at Queen's Hall on April 26. It comprised the Overture, 'In the South,' the 'Sea Songs' (Miss Muriel Brunskill), the 'Enigma' Variations, and the first Symphony.

Such an evening as that will in years to come be matter for the 'anecdotalist's' talk of the fortunate hearers. It is indeed a privilege thus to have great music interpreted by its author when it so happens that he is incomparably its best interpreter. Sir Edward has a drastic way of hacking at his music. All sorts of things which other conductors carefully foster, he seems to leave to take their chance. He cuts a way through in a fashion both nervous and decisive. At the end we realise that detail and rhetorical niceties have been put in their right place, and that the essential tale has been vividly told. Credit is due to the Orchestra for its response to Sir Edward's uneasy, wilful beat.

Miss Brunskill's singing was rich. She is one of our best contraltos. Since that sort of voice cloy more than any other, she would do well to lighten her tone more often.

C.

#### LEOS JANÁČEK'S CHAMBER MUSIC AT WIGMORE HALL

As long ago as December, 1919, the *Musical Times* published a full account of Janáček's opera, 'Její Pastorkyna' ('Her Foster-Daughter'), which had created a sensation in the composer's native land, and awakened a sharp controversy because for the first time since the 'sixties the Smetana tradition had been broken by a new operatic ideal and a complete change of form and musical speech. Since then, the work, firmly established in favour in its own country, has penetrated far afield under the title adopted by its German translator, 'Jenufa'—the name of its heroine. Frankfurt, Berlin, Vienna, New York, and Hamburg have

\* A Slovak Music Drama, by Rosa Newmarch.

heard and been interested in a fresh type of national opera. Altogether it has had some forty performances in Central Europe.

It was unfortunate that the composer's recent visit to London happened to coincide with the national strike. The concert of his chamber music, given at Wigmore Hall on Thursday afternoon, May 6, again showed the art of this essentially dramatic composer on a comparatively small scale; but the works chosen for performance were highly characteristic and admirably varied in form and instrumental colour. The dramatic String Quartet inspired by Tolstoy's novel 'The Kreutzer Sonata' makes no direct attempt to follow the course of this story of deception and crime. It is full of sudden emotional changes, and its short themes speak eloquently of furtive perturbation, of cruelty, yearning, and perhaps of a pitiful commentary. There is suggestion but no programme. The work was well-played, from the technical side, by the Woodhouse String Quartet. The emotional interpretation was too staid. Madame Adila Fachiri's warm and temperamental style exactly suited the Sonata for violin and pianoforte. She conveyed to her hearers all the beauty and all the strong, but simple, emotionalism contained in the work. In collaboration with Miss Fanny Davies, who plays the music of Bohemia *con amore*, the interpretation was memorable. Miss Davies, with Signor Mannucci, also took part in the Legend ('Pohadka') for 'cello and pianoforte. Janáček's style is so concentrated and laconic that he can be romantic without turgidity. 'Pohadka' has this charm, and may become popular here as in Czechoslovakia.

The climax of the concert was the Suite, 'Youth,' a sextet for wind instruments. The executants were the London Wind Quintet (Messrs. R. Murchie, L. Goossens, H. Draper, A. Brain, and M. P. Draper), supplemented by R. Newton. The players' wonderful virtuosity easily adapted itself to the difficulties and rhythmic surprises of this wholly delightful work. The freshness of the musical ideas, the suggestions of outdoor life, the sense of joy so rarely overshadowed by a pensive memory—these qualities may remind us of Dvořák; but the rhythmic complexities, the unique savour of the harmony, and the colour contrasts derived from the six instruments, are all peculiar to Janáček. This little work of pure inspiration, most appropriately named, will prove a permanent addition to the comparatively limited repertory of chamber music for wind instruments only.

R. N.

#### SOME SINGERS OF THE MONTH

Despite her great reputation, her unquestioned technique, and her many neat interpretative touches, the recital of songs of Schumann, Brahms, and Wolf given by Madame Elisabeth Schumann at Wigmore Hall (April 28) was disappointing. For the effect of her graces—so attractively displayed, and so pleasing in passing—fades in retrospect.

The lightness of character of some of her songs probably tempted Madame Schumann to a certain casualness of utterance. So long as mere elegance of poise and tripping rhythm were wanted, all was well. But when, as it were, the gale blew, the singer did not adapt herself. She did not rally her resources to show us that she could command intensity. She was, that afternoon, a mere fair-weather singer. One does not expect a light voice to be positively thrilling, but there are light voices with a much wider expressive range than Madame Schumann was able to show us at this recital. True, she warmed up in the last group, so that her performance of Wolf's 'Der Gärtner' was comparatively ardent, and in the same composer's 'Ich hab in Penna,' she quite caught fire. No wonder it had to be repeated! Still, there were so many cold notes, and so much that lacked lustre in the main part of the programme, that the recital, on the whole, must be put down as a failure. Of course, where so celebrated a performer is concerned, one writes according to his stiffest standard. The simple case was that it was one of this very charming singer's 'off days.'

Mr. Herbert Heyner sang at Wigmore Hall with a jolly, frank manner, but his big voice was much too adventurously



used. Frankly, some of his singing that night struck the ear disagreeably. His *legato* was too lax, and one felt it a pity that a singer with the taste to arrange such an artistic programme should not have given more attention to the clarifying and enriching of his tone. But while we regretted the lack of fine quality in his singing, we had to acknowledge that Mr. Heyner had a good grasp of his songs. He showed also that he could sing softly on occasion.

H. J. K.

## SOME PIANISTS OF THE MONTH

Mr. Egon Petri at Wigmore Hall, displayed powers of the vigorous order. Capable technically, his effects were spoilt by too sudden transition from soft to loud and *vice versa*. This lack of tone-balance was very noticeable in the Mozart Sonata in A major—otherwise gracefully played—and in Beethoven's Sonata, Op. 90.

At his first concert at Wigmore Hall, Mr. Jan Smeterlin was in good form. His Brahms would surely have converted those who consider that composer to be dull. The Variations, Op. 10, were beautifully played—strong, vigorous, and with lively fancy. The twenty-four Chopin Preludes were sensitive yet virile in treatment—passionate and poetic. It is regrettable that at his second recital, Mr. Smeterlin did not make such a good impression. Perhaps the atmosphere of the strike and his small audience affected his temperament adversely; certainly his playing was more rough and mannered—for instance, playing the left hand before the right. He played Chopin's Funeral March Sonata and Schumann's 'Davidsbündler' with something of the power of a master, but with an apparent perfunctoriness.

Of Mr. Norman Frauenheim, at Wigmore Hall, one can only say that he succeeded in making well-known works by Bach, Haydn, Mozart, and Beethoven uninteresting. Possessed of most essentials, the one great essential—that of living interest and vitality—was lacking.

Miss Hetty Bolton, at Æolian Hall, showed capacity, serious purpose, and considerable attainment. Her manner of playing is somewhat too strenuous and wasteful of energy in getting her effects. None the less she hewed out Beethoven's Sonata in C minor, Op. 111, into significant form. The Brahms Waltzes were more vigorous than lively, more hard and brilliant than truly expressive.

M. Pouishnov, having arranged a whole Chopin week of recitals at Wigmore Hall, bravely carried them through in spite of the strike. One may say triumphantly, for though his audiences inevitably became small, his spirit rose to the occasion, and he gave of his best. There was a very appropriate recognition of this in the presentation of a laurel wreath at the last concert. The manner of M. Pouishnov inspires confidence. Quiet, upright, undemonstrative, he obtains the most powerful effects without undue display of energy. His playing is refined yet robust, passionate but not sentimental, and finished in phrasing. How beautifully the notes of Chopin break into cascading, starry streams—streams not merely artificial, or ornamental, but developing consistently, and flowing from a genuine source. M. Pouishnov brought out the delicate texture of Prelude, Etude, Sonata, Ballade, and Dance, and one could pay him the compliment of liking his work and that of the composer he interpreted more and more as the week progressed.

D'A.

## ROYAL CHORAL SOCIETY

Soon after we had learnt at Queen's Hall that a smallish body of singers was right for the B minor Mass, we discovered at the Albert Hall that a largish body was, after all, not wrong. The Royal Choral Society, of course, knows the work thoroughly, and was able to respond to Dr. Bairstow's demands with a performance that was accurate, splendid in tone, and of good proportion. The solo artists were Miss Dorothy Silk, Miss Muriel Brunsell, Mr. Archibald Winter, and Mr. Herbert Heyner. The performance took place on April 24, and brought to an end what was, musically, the Society's most successful season.

## AMATEUR ORCHESTRAS

Three of these phenomenally capable bodies were heard in London within four days. On April 19 the Amateur Orchestra of London played at Queen's Hall under the direction of Mr. Wynn Reeves, the chief features being Glazounov's fourth Symphony, the Handel-Harty 'Water Music,' and a Mozart Pianoforte Concerto, played by Mr. Maurice Cole. The Royal Amateur Orchestra gave a 'Ladies' Night' concert at Queen's Hall on April 20. Mr. Arthur Payne conducted the 'Pathetic' Symphony and, with M. Bratza as soloist, the Max Bruch G minor Violin Concerto. Mr. Joseph Ivey conducted the Strolling Players at Queen's Hall on April 22 in the 'Tristan' Prelude and Dvorák's fourth Symphony.

## Competition Festival Record

## LONDON MUSICAL FESTIVAL:

## TWENTY-FIRST ANNIVERSARY CELEBRATION DINNER

This commemorative event was held on May 1 at the Criterion Restaurant. A large company assembled, including Sir Richard and Lady Muriel Paget, Sir Anthony and Lady Bowlby, Mary Victoria, Countess of Rivas, and Prof. J. C. Bridge.

Mr. Ernest Read (chairman) related how the Festival had developed, and said that only British music was used during the War. He proposed the toast of the London Musical Festival, to which Mr. Lester Jones (hon. secretary from the first year) responded. Mr. Jones then read a message from the President, Princess Helena Victoria, requesting the secretary to convey to the London Musical Competition Festival her best congratulations on this twenty-first anniversary of its foundation, and wishing it every success in its future activities. Congratulations were added to all those who had won prizes, specially mentioning Miss Joan Bonner, Miss Muriel Crowther, and Miss Winifred Nowlan, who had gained Exhibitions, in Her Highness's name. The President assured the Society of her perpetual interest in the admirable work it carries on, and hoped its future would be along a path of development and prosperity.

Madrigals and folk-songs were sung by all present, and the Folk-Dance Society, under the direction of Mr. Douglas Kennedy, gave an excellent display of Old English Dances. Dr. Frederick Shinn proposed the toast of British Music, to which Dr. Henry Richards responded. The Visitors' toast, proposed by Mr. Percy Baker, was replied to by Sir Richard Paget. Dr. Abernethy proposed 'The Chairman,' to which Mr. Read suitably replied.

## MIDLAND COMPETITION FESTIVAL

This year the Festival was inaugurated by a social evening, held in the Town Hall. Admittance was by invitation only. Mr. Adrian Boulton received the guests, and Mr. Neville Chamberlain spoke on the work and aims of the Festival movement. A musical programme was provided by a group of local artists.

The Festival proper began on April 19, with the pianoforte and dance classes taking place in different halls. Mr. Frederick Dawson, who is an old friend of the Festival, was again the judge in the pianoforte section. His adjudications are always alive and interesting; they are also helpful to most competitors, though when a young student whose playing is only a little above average, is told that he or she is a genius, the effect can be devastating.

An interesting young player came to light in the class for pianists between the ages of twelve and fourteen. Raymond Bardell, of Harborne, Birmingham, played the E minor Intermezzo of Schumann with sense of rhythm and poise remarkable in so young an artist. He has a facile technique, and tackles his music in a sane, manly style.

The last day of the first week of the Festival was devoted to choir singing. Dr. Vaughan Thomas and Mr. Harvey Grace were the judges. The only new classes in this section were those for Women's Institutes. The

singing was often musical and well prepared, but the test-pieces, chosen apparently for their easy melodic line, were nearly all second-rate music, and failed to bring out the best in the choirs. On the whole, however, the results were encouraging, and these classes should be continued.

Only two choirs entered a competition for choral societies, but as the test-piece was Brahms's 'Song of Destiny,' the competition was something of an event. The Rev. Robert Eaton's Choir beat the Walsall 'Gervase Elwes' Choir by many marks. The former society had a better grasp of the inner meaning of the work, and was superior in tonal quality and general interpretation.

The children's night brought a huge audience to the hall. A jolly evening culminated in a massed performance of Rathbone's setting of Browning's poem, 'The Pied Piper of Hamelin.'

Mr. Plunket Greene and Mr. Robert Radford shared the task of judging the solo singing classes. The singers were fortunate in their test-pieces, and very few poor songs appeared in the 'own choice' lists. Mr. Plunket Greene made some unpleasant remarks about singing teachers, and informed the competitors that the less breath they took the better they would sing. When not taken too literally, however, his remarks on the art of singing were interesting and helpful.

A class for choral conductors drew only three competitors. The competition was interesting, nevertheless, especially when one sat near enough to the platform to hear the candidates' directions to the choir during the ten minutes allowed for 'rehearsal.' Madame Gell, conductor of several ladies' choirs in the city, was the winner.

Mr. Robert Radford and Mr. Plunket Greene sat together in the judges' box when about a dozen singers competed for the rose-bowl given to 'the best singer of the Festival.' Some really beautiful singing was forthcoming, and it was felt that the hard work done by the organizers of the Festival in past years had not been in vain. G. W.

DOUGLAS, I.O.M.—The thirty-fifth Manx Festival was held on April 19-22 with an increased entry, and again drew excellent results from the island's musical faculties—which are largely the Festival's own creation. In the open class for choral societies, the tests were Parry's 'The Pied Piper' and Harrison's 'Shepherd, what's love, I pray?' and both were sung—a complete performance being given of the cantata—at the final concert under Sir Ivor Atkins. The choirs which competed and combined were Douglas Festival Choir (Mr. Noah Moore), the winners in the competition, Douglas Philharmonic Choir (Mr. T. P. Fargher), and Castletown (Mr. A. P. Hunt). The male-voice choirs sang Leigh Henry's 'The Cry from the Twilight' and Tootell's 'The War Cry of Irthing,' Ramsey (Miss E. A. Collins) being first, and Douglas Male Choristers (Mr. Noah Moore) second. In the female-voice class, Rushen Choir (Mr. T. C. Corris) was first.

LYTHAM.—A number of the best-known choirs in Lancashire took part in the choral competitions on the fourth day of this Festival (April 28-May 1). The tests in the chief choral contest were Purcell's anthem, 'O Lord of Hosts,' César Cui's 'Two Roses,' and Mackenzie's 'My soul would drink those echoes'; and the two best choirs were Blackpool Orpheus (first) and Blackpool Glee and Madrigal Society (second). Colne Orpheus Glee Union was first in the male-voice class, and in the female-voice class Blackpool Lyric. The choral singing was of the highest standard.

NORWICH.—This Festival—now in its fourth year—carried on bravely, although its dates, May 12-15, fell in the period of the general strike. The results fully justified the decision of the committee, for very few competitors failed to appear, and audiences were good, St. Andrew's Hall being well filled for the closing concert. There was an increased entry, and a good all round standard was achieved. A splendid array of schools competed. The chief results were: Open choral societies—Princes Street Congregational Church (Mr. W. J. Gaze); Village choral societies—Buxton (Mr. Cyril Pearce); Open male-voice choirs—Lowestoft (Mr. A. E. Mallett); Village male-voice choirs—Upton (Mr. Cyril Pearce); Open Church Choirs,

mixed voices—High Street Wesleyan, Lowestoft (Mr. A. E. Mallett).

PETERSFIELD.—This Festival came of age on April 19-22 with the proper jollifications of a twenty-first birthday, at which, unfortunately, some of its oldest friends, notably Sir Hugh Allen and Dr. Vaughan Williams were unable to be present. However, Mr. Stuart Wilson, Prof. D. F. Tovey, and Mr. Adrian C. Boulton took an active part in the proceedings, and there was a birthday cake with twenty-one candles. As usual, concerts were the principal feature of the Festival. The first was given by children. The second was largely a vocal recital by Mr. John Coates. Combined choirs sang Somervell's 'The Forsaken Merman,' and the orchestra played the third 'Brandenburg' Concerto. At the third concert, Mr. Boulton conducted Stanford's 'Phaëdra,' Mr. Stuart Wilson sang the 'Wenlock Edge' song-cycle of Vaughan Williams, and Miss Sybil Eaton played his violin work, 'The lark ascending.' A full orchestra took part in the final concert, and a movement from the 'Sea' Symphony was given under Mr. Boulton, the soloists being Miss Dorothy Silk and Mr. Malcolm Davidson. In the competition for which the 'Sea' Symphony was the test, the first place was taken by Sheet Choir (Miss Kathleen Merritt). Havant (Miss Grace Hoskyns) was first in sight-reading.

#### IRELAND

THE FEIS CEOL.—The thirtieth annual Feis Ceol, held at Dublin from May 5-8, reached high-water mark in the number of entries in the solo competitions, exceeding all previous records. The entries for choral singing, however, were regrettably small: there was but one mixed-voice choir, one male choir, one operatic choir, one male choir in Irish, four female-voice choirs, and four female choirs singing in Irish. The adjudicators were Dr. E. C. Bairstow, Prof. Granville Bantock, Prof. O'Dwyer, Messrs. W. H. Reed, C. Reddie, Robert Radford, and Arthur Darley. After hearing the forty-eight competing sopranos, Mr. Radford said that he 'had never heard so many beautiful, fresh young sopranos before.' Much interest centred in the new competition, the Wallis Cup, for singers playing their own accompaniment. It was awarded to Miss Sylvia Fannen out of twenty-eight competitors, only two of whom were men. The 'Independent' Choir won the competitions for male-voice choir and for male choir-singing in Irish. The Dublin press commented strongly on the absence of a suitable concert-hall, which is a reproach to the city.

BALLYMENA.—There were seventeen hundred competitors at the Ballymena Musical Festival on May 3-7. The adjudicators were Dr. Vaughan Thomas, Mr. Percy A. Scholes, and Miss Katie Thomas; Mrs. W. H. Downer being the official accompanist. Owing to the strike in England, Mr. Scholes was held up for a day at Carlisle, but he was present on the third day, May 5. All arrangements were excellently carried out by an efficient committee, with Mrs. W. Weir as hon. secretary. It is a pleasure to chronicle that choral singing of a good standard was much in evidence (as was admitted by Mr. Scholes), even among the Brownies and Junior Guides.

COLERAINE.—Worked by a zealous committee, the eighteenth Musical Festival at Coleraine, with Mr. William Knox as hon. secretary, during the week April 27-30, was a huge success. Miss Denne Parker was adjudicator. Though the entries were larger than previously, the classes for school children showed a falling off. The children's choirs, however, gave great promise, and it is the aim of the Association to develop musical taste among young people. Derry entrants distinguished themselves in numerous competitions. A prize-winners' concert—including a song recital by Miss Parker—concluded a most enjoyable Festival.

DUNGANNON.—The fifth Dungannon Musical Festival (May 4-6) was a great success. As Dr. Percy Hull (Hereford) was held up owing to the strike, his place as adjudicator was taken by Capt. C. J. Brennan (Belfast), while Miss Mathers judged the elocution. There was a record entry for the fifty-four classes. Dungannon Choir (the only entry) was awarded the prize for mixed-voice choirs, and also secured the prizes for female-voice and male-voice choirs.

**LARNE.**—The Larne Musical Festival (April 27-30) at Victoria Hall, with two hundred and seventy entries, was a successful function. Capt. C. J. Brennan and Miss Edith Mathews were the adjudicators. For a first attempt of the kind, everything passed off well, and the standard was commendably high, especially in choral singing.

## SCOTLAND

**ARBROATH (Forfarshire).**—This first Festival ran for three days. The features were the singing of the school choirs, the excellence of the organization, and the extraordinary enthusiasm of both competitors and audiences. Adjudicators: Mr. Thomas F. Dunhill and Mr. Hugh S. Robertson. Principal winners: Townhead School, Montrose (school choirs); Arbroath Amateur Operatic Society (mixed and men's choirs); Erskine U.F. Church Choir, Arbroath (church choirs); Miss Grace M. Forbes, Perth (vocal solos); and Mr. Andrew Morrison, Arbroath (violin solos).

**ARRAN (Buteshire).**—This two-day Festival, now in its fourth year, appears to have established itself securely on the island. Entries were up, and the quality of the performances continued to show improvement, but the most interesting thing was the size and keenness of the audiences. The entire population of the island is about five thousand, much of it scattered in distant and inaccessible crofts and hamlets, yet at the final session at Lamlash, on the Saturday evening, the audience numbered over a thousand. Adjudicators: Mr. F. H. Bisset and Mr. D. T. Yacimini.

**BUTE (Buteshire).**—The second Bute and District Festival ran at Rothesay for three days and a half, and was as markedly successful as its predecessor. Enthusiasm ran high, the general level of performance was good, and full houses were the order of the day. Adjudicators: Mr. D. T. Yacimini (in place of Mr. F. H. Bisset) and Mr. A. M. Henderson.

**GLASGOW.**—For the sixteenth Glasgow Festival 1,735 entries, representing 14,532 competitors, were received, as against 1,628 entries, representing 13,471 competitors, in 1925. The Festival was scheduled to cover thirteen working days, comprising eighty-one three-hour sessions, as against sixty-six sessions in 1925. The Festival opened in an atmosphere of 'excursions and alarms.' On its second day the general strike was declared, and a lady adjudicator, arriving from London that morning, was not to be dissuaded from leaving again by the mid-day train! By great ill-luck the period of the strike and the period of the Festival practically coincided. But the Glasgow Executive, undaunted, resolved that a Festival which had carried on without a break throughout the entire period of the war, could hardly be expected to lower its flag to a mere national strike, and the eighty-one sessions were carried through according to schedule. Where adjudicators failed to get through to Glasgow, others were improvised. Audiences came and went. In the evenings they mostly went, owing to the lack of means of conveyance, but elderly and infirm enthusiasts did miracles of pedestrianism.

There were, of course, many withdrawals among competitors, particularly among industrial choirs, such as the police, tramway workers, &c. But in spite of the absence of trains, trams, and for a time even motor buses, competitors rolled up. A ladies' choir from Inverness travelled four hundred miles, and a men's choir of shipbuilding workers three hundred miles, both by road. Choirs hailing from towns and villages from fifteen to forty miles away, finding no other means of conveyance possible, came in relays by taxi-cab. A Lanarkshire Church choir, unable to get home after competing, was accommodated in the Festival halls, a supply of army mattresses and blankets materialising out of the void to meet the emergency. The men of the Kilsyth Co-operative Choir made the thirteen-mile journey on foot, won in their class, and tramped another thirteen miles home. The women of the choir were brought in in relays, walking and driving by turns, with the help of a small motor lorry. One competitor in the vocal classes walked home twenty-two miles after an evening session. Another—a woman competitor in the vocal solo classes—

had the unnerving experience of having her taxicab overturned by an unruly mob on her way in from the country, but sang afterwards with apparently unshaken nerves.

There were several new features of special interest in the programme. A class for *Lieder* singing, singer and pianist being required to enter together as a pair, drew high praise from the judges, the number and quality of the entries being alike gratifying. A class of Musical Interpretation by Rhythmic Movement brought eight entries of high quality, the performances of several of the teams being of great beauty and expressiveness. Classes in choral conducting, one for day-school teachers (two-part, equal voices) and one open (four-part, mixed voices), proved in every way a valuable addition to the general scheme, though here, as the judges were careful to remark, the highest honours went not to the conductors but to the two choirs which gave their services, drawn from the Glasgow Orpheus Juniors and the Perth Madrigal Society respectively. The latter motored seventy miles, started singing at 10 a.m., and were kept hard at it in the hands of ten different conductors for nearly three hours.

The final stages in the principal vocal solo classes furnished some notably fine singing. The general level in the instrumental section was well maintained, but in the premier pianoforte solo class Mr. Frederick Dawson did not consider any of the performances up to diploma standard. The choral singing as a whole was quite up to the average of previous years, but the non-appearance of some of the best choirs, owing to transport difficulties, robbed the premier classes of a good deal of their zest and quality. The judges complained rightly of the insecurity of intonation shown in these classes, but perhaps allowance should be made for difficulties of rehearsal under strike conditions.

The adjudicators were: Mr. Geoffrey Shaw; Dr. Staton (in place of Sir Walford Davies); Dr. Vaughan Thomas; Dr. Tysoe (in place of Mr. Ernest Reed); Mr. Arthur Collingwood; Mr. Frederick Dawson (pianoforte); Mr. Wilfrid Senior (strings, in place of Miss Knocker); Miss Jean Milligan (Scottish country dancing); and Mr. Frank Clewlow (elocution, in place of Miss Elsie Fogerty and Mrs. Matthey). At the close of the Festival, Mr. Geoffrey Shaw, whose first visit it was, said, in returning thanks for the adjudicators, that Glasgow was the only large Festival known to him which contrived in all its vastness and complexity to retain the 'homey' and friendly spirit and characteristic qualities of the smaller country festivals.

**Principal winners.**—Mixed choirs: St. George Co-operative Choir, Glasgow (Mr. William Wilson); Men's choirs: Greenock Male-Voice Choir (Mr. A. J. Gourlay); Women's choirs: Inverness Ladies' Choir (Miss Jimmie Gordon); Church choirs: Sherwood U.F. Church, Paisley (Mr. James D. Fleming); Junior choirs: Glasgow Orpheus Junior Choir (Miss Agnes W. Thomson); School choirs: St. John's Grammar School, Hamilton (Miss Jean Fleming); Action-Songs: Glasgow Orpheus Sangspiel (Miss Ella Voysey); Singing Games: Glasgow Orpheus Sangspiel (Miss Ella Voysey); Scots Folk-Dancing: Strathclyde School, Glasgow (Miss M. W. R. Campbell); Musical Interpretation by Rhythmic Movement: Glasgow Orpheus Sangspiel (Miss Ella Voysey); Lieder Singing: Miss Ella Scott and Miss Margaret Edwards, Glasgow; Vocal solos (General Diploma): Mr. William Cook, Harthill; Vocal solos (Scots Song Diploma): Miss Mary Smith, Glasgow; Vocal Solos (Honours Certificate): Mr. Hugh Ogilvie, Glasgow; Vocal Solos (Operatic): Miss Anna Kirkam, Glasgow; Violin Solos (Diploma): Mr. James Soutter, Kirkcaldy; Choral Conducting (General): Mr. Robert A. Reid, Clydebank; Choral Conducting (Schools): Miss Jean Fleming.

**INVERNESS (Northern Counties of Scotland).**—The fifth Northern Counties Festival ran for three days at Inverness, and attracted fifteen hundred competitors. Adjudicators: Mr. Thomas F. Dunhill, Mr. Harvey Grace, and Mr. J. Peebles Conn (strings). The principal winners were Inverness Ladies' Choir, Inverness Royal Academy (school choir), Ness Bank U.F. Church Choir (church choirs), Abriachan School (junior choirs), Inverness Royal Academy (folk-dancing), Mrs. L. A. Sutherland, Inverness

(vocal solos), Miss Effie Masson, Inverness (Scots songs), and Miss Nettie Bury, Inverness (pianoforte).

**MONKLANDS (Lanarkshire).**—The second Monklands Festival, held this year at Airdrie, ran for about a week, but hardly showed the increase in entries and general interest that might have been looked for after the very successful first Festival held at Coatbridge last year. A good general standard was maintained, however, and some of the classes showed a decided improvement over the level of last year. Adjudicators: Mr. A. M. Henderson, Mr. Robert McLeod, Mr. D. T. Yacmini, and (for dancing) Miss Jean Milligan.

**MORAYSHIRE.**—The fourth Morayshire Festival ran for five days, at Elgin. Competitors numbered 2,750. Mr. H. Plunket Greene, Mr. Arthur Collingwood, and Mr. Thomas F. Dunhill adjudicated. The interest of the public and the competitors showed no abatement. Principal winners: Forres Musical Association (mixed choirs); Buckie Ladies' Choir (women's choirs); Ness Bank U.F. Church, Inverness (church choirs); Hopeman School (day schools); Elgin Academy (country dances); Mr. Ivan Knox, Buckie (vocal solos); Mr. James D. Stuart, Forres (violin solos); and Mr. Alex. M. Halley (pianoforte solos).

**MOTHERWELL AND WISHAW (Lanarkshire).**—The sixth annual Festival ran for three days at Motherwell and Wishaw. Mr. Arthur Collingwood, Mr. F. O. Sheard, and Miss Jean Milligan (country dancing) adjudicated. Principal winners were Wishaw and District Choir (mixed choirs), Dalziel Works Choir, Motherwell (men's choirs), and Mr. John Snee, Wishaw (vocal solos).

**WEST LOTHIAN (Linlithgowshire).**—The seventh West Lothian Festival was held at Linlithgow, and occupied three days. More attention is given to combined singing than to the competitive side. There was this year a substantial increase in choir entries, both adult and junior. Mr. Geoffrey Shaw adjudicated, and directed the combined performances. Principal winners: Junior—Broxburn High School, Linlithgow Academy, Bathgate Public School, and Boness Academy; Senior—Bathgate E.U. Congregational Church, Linlithgow Choral Union, Torrance Ladies' Choir, Bathgate, and Stoneyburn Male-Voice Choir.

## Music in the Provinces

**ASHTED.**—The *Credo* and *Sanctus* from Bach's B minor Mass, studied for Leith Hill Festival, were sung by the Choral Society, under Mr. H. G. Kimberley, at a concert on April 21.

**BARNSTAPLE.**—The Musical Festival Society gave afternoon and evening concerts at the Albert Hall on April 28. Mendelssohn's 'Hymn of Praise,' performed under Dr. Edwards, was coupled at the one with 'The Revenge,' and at the other with 'Hiawatha's Departure,' these works being conducted by the hon. secretary, Mr. Sydney Harper.

**BATH.**—A concert given by the Bath Organists' Association at St. Mary's Church House, was devoted to music by composers, mainly of the 18th century, who had had some connection with Bath. They included Thomas Chilcot (Bath Abbey, 1733-66), the Linleys, Field, Kendrick Pyne (Bath Abbey, 1839-93), Mazzinghi, Mozart, and Handel. Mozart came in as a friend of the younger Linley. Parry's 'Job' was performed by the Choral and Orchestral Society, under Mr. H. T. Sims, on April 13. Schumann's 'Rhenish' Symphony has been given under Mr. Jan Hurst at the Pump Room.

**BOURNEMOUTH.**—Mr. Gordon Bryan played the 'Fantastic Suite' for pianoforte and orchestra, by Ernst Schelling, at a Winter Gardens concert on April 22. A week later the programme included the Prelude to Act 5 of Reinecke's 'Manfred.'

**EXETER.**—The programme of a concert by the Chamber Music Club on April 21 included 'Eight New Nursery Rhymes,' Op. 23, by Walford Davies. On the following

evening the string orchestra, under Mr. A. J. James, played three movements from a Suite by W. H. Reed. The Oratorio Society gave 'A Tale of Old Japan' on the afternoon of April 27, and 'Elijah' in the evening. Mr. Allan Allen conducted.

**FAVERSHAM.**—Brahms's 'Song of Destiny' and Holst's Two Psalms were the principal works in a miscellaneous programme of the Faversham Institute Philharmonic Society on April 14, conducted by Mr. W. J. Keech.

**HARTLEPOOL.**—With the assistance of the Hartlepool Symphonic Orchestra, the Hartlepool Harmonic Society gave Brahms's 'Requiem' and Parry's 'Blest Pair of Sirens' on April 10, Mr. J. F. Chalmers Park conducting. The programme also included the first Organ Symphony of Guilman, played by Mr. John Nicholson.

**HAVANT.**—The choirs of Havant and Horndean joined forces on April 13 for a concert at Havant Town Hall. A programme of unusual interest included the movement, 'A song for all seas, all ships,' from the 'Sea' Symphony, of Vaughan Williams, Debussy's 'The Blessed Damsel,' and Parry's 'Blest Pair of Sirens.' The conducting was done alternately by Miss Grace Hoskyns and Mr. Anthony Bernard.

**LEEDS.**—An Elgar programme was given by the Choral Union in April, under the direction of Dr. Coward. The principal work was 'The Kingdom,' which received a performance of unusual excellence. The principal solo singers were Miss Elsie Suddaby and Mr. Howard Fry.

**LEICESTER.**—A performance of 'Caractacus' by the Musical Society, on April 22, marked the jubilee of Mr. C. Hancock's work as conductor. About a hundred members of the Northampton Musical Society took part.

**LIVERPOOL.**—A Gustav Holst evening was given by the Sandoz Studios Society on April 24, the works staged being 'At the Boar's Head,' 'Savitri,' and a ballet to the 'St. Paul's Suite.' Mr. Fred Wilkinson was the producer, and Dr. Malcolm Sargent conducted.

**NORWICH.**—Dr. Malcolm Sargent took Dr. Bates's place at the concert of the Philharmonic Society on April 29. He conducted Franck's Symphony, Brahms's 'Song of Destiny,' and Mozart's G major Violin Concerto, in which Mr. William Primrose was the soloist.

**PORTSMOUTH.**—The Philharmonic Society concluded its season with a performance of 'The Dream of Gerontius,' at which Lieut. O'Donnell made his first appearance as the Society's conductor. The whole of Coleridge-Taylor's 'Hiawatha' was performed by North End Choral Society on April 28, under the direction of Mr. Ernest Birch.

**READING.**—The Philharmonic Society gave 'Caractacus' on April 21, under Mr. P. R. Scrivener. Tchaikovsky's sixth Symphony and Quilter's 'Children's Overture' were played by the Berkshire Symphony Orchestra on April 28. Among the other items in the programme was Arcadelt's 'Ave Maria,' orchestrated by the conductor, Dr. E. O. Daughtry, from Lisa's pianoforte transcription.

**REDHILL.**—Mr. J. E. Gomersall conducted the Reigate Choral Society on April 23 in a programme that included Brahms's Motet, 'When a strong man,' Gerard Williams's 'Richard of Taunton Dene,' Grainger's 'I'm seventeen come Sunday,' Mendelssohn's 'Hymn of Praise,' and a movement from the 'Unfinished' Symphony.

**SHEET (HANTS).**—At the annual concert of the Sheet Choral Society, held in the Village Hall recently, the programme included Part I of Vaughan Williams's 'Sea' Symphony, 'The Lord is a man of war,' from 'Israel,' Pilkington's madrigal, 'O softly singing lute,' Debussy's 'The Blessed Damsel,' and Purcell's 'Golden Sonata.' Miss Kathleen Merritt was the conductor.

**SOUTHAMPTON.**—Elgar's 'The Music-Makers' and Parry's 'The Pied Piper' were performed by the Philharmonic Society on April 14, under Mr. Walter Stanton's direction.



TONBRIDGE.—The Tonbridge Choral Society, a hundred voices, assisted by a capable orchestra of twenty-eight, performed 'King Olaf' at its forty-fourth concert on April 14. Mr. G. J. Kimmins was the conductor, and Mr. W. A. Sayer was at the organ.

TORQUAY.—The complete 'Hiawatha' trilogy was sung on April 16 by the Philharmonic Society under Dr. Harold Rhodes.—On April 29 a concert was given by the Winter Orchestra, under Mr. Ernest W. Goss, the programme including Percy Fletcher's Overture, 'Vanity Fair,' a Bach Suite, Cowen's Four Dances, and the 'Unfinished' Symphony.

WOLVERTON.—The three parts of 'Hiawatha' were sung on April 28 by the Wolverton Science and Art Institute and District Choral Society, of which Mr. C. Kenneth Garratt is hon. conductor.

#### BIRMINGHAM GRAND OPERA SOCIETY

Under the direction of Mr. St. Clare Barfield and Mr. Appleby Matthews, the new Amateur Opera Society gave its first public performance at the Prince of Wales's Theatre on April 26. The work chosen was Gounod's 'Faust,' and the opera was put on the stage in present-day costume.

The most striking feature of the performance was the singing of the chorus. Besides being pleasant to look at in their fresh summer dresses, tennis flannels, and 'plus-fours,' the members sang in a style that would have done credit to a professional company. They knew the music well, and there was rarely a false step, even on the first night.

Of the principals, the outstanding artist was Mr. Eric Cross, who sang the part of Faust. He is the possessor of a beautiful, lyrical tenor voice, with a singularly appealing quality in the middle register.

Mephistopheles, sung by Mr. Karl Melene, made his first appearance in evening clothes of the latest cut, with a red-lined opera cloak slung over his shoulder. He was returning from his midnight revels apparently, when he ran against Faust. Mr. Melene's voice was not hard and biting enough for the character, but he acted well, though a little restlessly.

As Marguerite, Miss Irene Collison was delightfully natural and charming; her voice was rather reedy, and she took liberties with the *tempi*, but on the whole it was a convincing performance.

The other parts were all capably sung, notably the Valentine and Martha.

The orchestra, led by Mr. Paul Beard, played with a good deal of zest, though the brass section was frequently out of tune with the strings. Mr. Appleby Matthews conducted with much skill, and kept his forces well in hand throughout the evening. G. W.

### Music in Ireland

DUBLIN.—The inaugural concert of the new Civil Service Musical Society took place at La Scala Theatre on April 25, under the direction of Mr. Hubert Rooney. Its success is an earnest of even better things in the future.—On May 15, in the Metropolitan Hall, the Dublin Philharmonic Choral Society, under the direction of Mr. Turner Huggard, gave an enjoyable programme, the chief soloist being Mr. John Goss. This Society has for President the Governor-General of the Free State, and caters for lovers of popular music, as well as the classics. The choral items were by Palestrina, Morley, Bantock, Elgar, Grainger, and others.

A series of recitals by visiting organists has been given at Holy Trinity, Taunton. Admirable programmes have been played by Dr. Ernest Bullock, Mr. Hubert Hunt, Dr. M. P. Conway (two), and Mr. Reginald Ward. Attendances have been good, and collections and donations have covered the costs.

The Village Drama Society announces a competition for a one-Act play and a ballad-opera. Entries close on October 31. For full particulars write to the Secretary, Miss Mary Kelly, 15, Peckham Road, S.E.5.

### Sharps and Flats

The amazing popularity of 'Valencia' is complete proof of the nullity of the great bulk of jazz music, and a proof also that the best (and I would go so far as to say the only) jazz music is dance music, and that to go to a concert to sit and listen to jazz music is as foolish as it would be to go to an exhibition of tarts and jellies made by a good *chef* set out as an exhibition of pictures in a picture gallery.—*W. J. Turner.*

I was in New York when I heard of the general strike. The first thing I did was to take a Turkish bath. It is the only place where all men, so long as they are alive, are equal. There are no class distinctions in a Turkish bath, except in the matter of waist measurements.—*Fedor Chaliapin.*

A jazz band visiting Glasgow was received with baggage selections. Terrorism must be met with terrorism.—*Punch.*

The honest rustic rhymes! Nobody sings them now (for sheep are shorn *en masse* by American machinery and the peasant is silent), except persons in evening clothes and pince-nez, who revive them to tickle the jaded ears of the intelligentsia in Chelsea.—*Graphic.*

'Made in England.' Ah, what wonderful words those three are. Good, old, strong, and honest England!—*Fedor Chaliapin.*

Now and then Mr. Walton's music was so like Stravinsky that it might have been written by Eric Fogg.—*Ernest Newman.*

Handy gardener wanted; willing musician preferred.—*Local Paper.*

Our last man might do. He was great on the saxifrage.—*Punch.*

We take the following skit from the New York *Musical Digest*, which in turn had 'conveyed' it from the *New Yorker*:

#### THE DEVELOPMENT OF THE FOLK-SONG

The I'll-Be-With-You-When era of the American folk-song comprises the first few years of the present century. Songs like 'I'll Be With You When the Roses Bloom Again,' 'When the Sweet Potato Vine and the Chestnuts Intertwine,' and thousands of others of a similar tenor, prove conclusively that Americans of that primitive period had no hour-glasses, clocks, or other mechanical devices for telling time, but were absolutely dependent in making appointments on the growth of fruits, flowers, and vegetables. Indeed, even animals were sometimes used, as is illustrated by a song entitled, 'I'll Be With You When the Colt's a Little Horse,' which was recently unearthed.

The difficulties which confronted song writers of that era must have been enormous. The very fact that the word 'with,' the keystone of the title, was unrhymable for song purposes, would have discouraged any but American composers, but they were made of sterner stuff. It is not surprising that we find one of the most ingenious of them introducing a character who lisped, so that he could make rhymes with 'kiss' and 'miss,' both vital to the success of every folk-song. When his first composition appeared beginning,

'I'll be with you and I'll kith you,

For you know that I will mith you,'

it was hailed as a distinct step forward in American music, and the composer was honoured by his contemporaries.

Whether it was the praises showered upon the composer or the financial success of his song which attracted so many followers is not known. At any rate an entire new school of I'll-Be-With-You-When songs was established. It reached its climax in songs like the following:

'I'll be with you when the odorouth narthithhuth  
Thweetly telth that Thpring ith onth more with uth;  
Then whithper 'yeth' and with your bletheth  
kithheth,  
O promith me that you will be my mithhuth,'

which were at first thought by scientists to be dialect songs of the early Indians.

In the period from January 16, 1900, to August 4, 1905, more than seventeen thousand I'll-Be-With-You-When songs had been written. Indeed, so popular did they become that wealthy industrial chieftains employed their own bards to celebrate big undertakings by putting them into song. A typical illustration is a song entitled 'I'll Be With You When the Fleece Is Off the Lamb,' which was found buried in an unused cistern near where the Sub-Treasury now stands.

In this era, as in all others, greedy commercialism, ever seeking to debauch art, again shows its ugly head. The composers did not hesitate to accept huge retainers from wealthy vested interests (as they were then called) for mentioning certain products in their songs. The composers of the song selected in 1901 as the most representative American composition of the year,

'When it's moon-time, when it's spoon-time,

I'll be with you when it's appetizing-prune-time,'

was later found to have been paid fifty thousand dollars by the California Prune Growers' Association. So many prunes were consumed by lovers who met in the prune fields that year that there was not a sufficient quantity to go around, and the Government was forced to plant many thousands of acres to relieve the suffering in the large cities.

But the difficulties of song writers in the United States, great as they were, were mild compared with the obstacles confronting those living in America's possessions. In Alaska, for instance, there was a complete lack of vegetation, so that singing 'I'll Be With You When the Cotton's Nice and Fuzzy' would have been tantamount to an insult. Composers bravely met this situation, however, by making use of such natural resources as the country did have. This accounts for songs like,

'I'll be with you when the glacier  
Moves a foot along its way,  
That's where I long to face yer,  
That's where we'll ever stray.'

An opposite situation prevailed in the Philippines. Here the vegetation was so luxuriant that an appointment made, for instance, when the walnuts bloomed again would scarcely be terminated before there would be a second crop of walnuts, and of course a second appointment. This led to a great deal of confusion until one of the composers conceived the idea of indicating the particular crop which was intended. The song, 'I'll Be With You When the Succotash Is Ripe'—

'When the succotash is garnered  
On the thirty-second crop,  
I will meet you, yes, I will, oh,  
In the town of Iloilo  
Near the Filipino Trust and Mortgage  
shop.'

well illustrates how composers overcame this difficulty.

A waning of interest in the I'll-Be-With-You-When type of song was bound to come with the introduction of Swiss timepieces into the United States. It was not long, however, before the interpretative genius of America was expressing in lyric form another typical phase of Americana. The thousands of pickaninies dancing on the lower Mississippi levees while awaiting the arrival of the river steamers, the strumming of innumerable banjos, and the light-hearted gaiety of the mummies whiling the time away by balancing huge bales of cotton on their handkerchief-turbaned heads had their place in the culture of a great nation, and played their share in the nurture of many an inspiring composer. The promise of the I'll-Be-With-You-When gave way completely before the variety of emotions—joy, resignation, expectancy, and ecstasy—of the Waiting-on-the-Levee era. When, within two years of its appearance, Casey Jones, a well-known railroad and steamboat man of the period, piloted his ship into New Orleans he found the entire nation 'Waiting for the Robert E. Lee.' ~

## PUCCINI'S 'TURANDOT'

BY ALFRED KALISCH

After a number of postponements probably unequalled even in the history of the Scala, Puccini's posthumous opera 'Turandot' was produced, at Milan, on Sunday, April 25.

To say that the greatest impression left by the performance was that made by the splendour and magnificence of the *mise en scène*, and the remarkable management of the stage crowds, may seem rather like placing the cart before the horse, or to use a more dignified metaphor, like summing up before hearing the evidence, but candour compels me to say that for one listener at least, it was so.

To proceed now in a more orderly manner: the libretto, by G. Adami and R. Simoni, has a somewhat long pedigree. The story in the *Gesta Romanorum*, apparently of Eastern origin, founded on a drama by the 18th-century Venetian, Carlo Gozzi, which was the direct source of the present play, has also inspired Schiller and Busoni. The principal *motif* is that of the Princess who proposes three riddles to intending suitors, who have to 'lose their proud heads' if they fail to guess. In some versions of the story the successful suitor, having won the prize, rejects it with contempt—which seems a reasonable thing to do. The Italian librettists have, however, elaborated the story and grafted on to it a new set of incidents which are not very satisfactory, even from the point of view of the stage, and which have the signal disadvantage of alienating from the principal characters the sympathy of all who are not constitutionally bloodthirsty. It is rather a surprise that Puccini, whose chief strength always lay in striking a note of tenderness, rather than in subtle musical psychology, did not realise this.

After guessing the riddles the unknown Prince, Calaf, says to the Princess: 'You made me guess three riddles, I will ask you only one—my name. If before dawn you can discover it, I will commit suicide.' The reasons he gives, that he does not want an unwilling bride, and that life without her would not be worth living, hardly seem satisfactory. Moreover, they involve a good deal of cruelty, which seems senseless. First of all the Princess threatens a wholesale massacre of the citizens of Pekin if they do not assist in the discovery. Secondly, there is a young slave (Liu) who knows the truth, and is secretly in love with Calaf. She is tortured, and kills herself rather than speak, because Calaf has commanded her to remain silent. This hardly presents him in an amiable light. The Prince's only reason for this callousness is that he has determined that he will himself reveal the truth to the Princess. Equally unsatisfactory is the Princess's reason for her cruelty; it is that she is the re-incarnation of an ancestress who suffered ruin and outrage at the hands of her conquerors. This is not made sufficiently plain in the text, and needs the aid of commentators to explain it. Finally the Princess tells her father that she knows the name of the Prince, and it is 'Love.' The theatricality of this is rather elementary. The last scene, in which Turandot makes her confession after a passionate love-duet, was—as is sufficiently known—left unfinished by Puccini, and the final pages were written by Franco Alfano on hints left by the composer. Probably no one would have succeeded perfectly, or even better than Alfano, in this almost impossible task; but Puccini himself, with his gift of ecstatic fervour, might perhaps have written a duet which would have softened the unpleasant impression left by the death of the young slave. It is, however, useless to speculate on what might have happened.

The first performance was remarkable for an incident probably unique in the history of opera. In accordance with the wish of Puccini, when the point was reached where the young slave dies, Toscanini, who conducted, addressed the audience, and said, 'Here the opera finishes; when he had written so far the composer died.' At subsequent performances Alfano's ending was included, as it had been at the final full rehearsal.

In choosing this text Puccini voluntarily imposed certain difficulties on himself, the principal one being that comparison with 'Madame Butterfly' is inevitable. He was fully conscious of this, but convinced himself that he had succeeded in avoiding them. I fear it must be said that in this respect he deceived himself. There is to

Western ears an unmistakable family likeness between the themes from Japan and those from China, and there can be little doubt that the conscious effort to avoid resemblances to 'Butterfly' somewhat hampered his spontaneity.

The principal musical characteristics of the opera can be summed up briefly. As regards musical science the score of 'Turandot' is stronger than any of Puccini's previous works. The solidity and dramatic effectiveness of the choral writing are remarkable. It is characteristic that this merit has evoked greater admiration from German critics than from those of Puccini's own country. The opening choruses are particularly noticeable for the art with which the cold, barbaric atmosphere has been preserved. The almost grotesque passage where the executioner's assistants sharpen a huge sword is strangely striking. The processional and other choruses in the scene where the whole Court is assembled to witness the ordeal of the enigmas, have a remarkable brilliancy—which in places is occidental rather than oriental.

Puccini had already shown his skill in handling large masses in the ending of the first Act of 'Tosca' and the Embarkation scene in 'Manon,' but here it is even more remarkable. In 'Tosca' and 'Butterfly' Puccini shows the emotional and poetical effect which can be achieved by voices or choruses 'off,' and in the beginning of the third Act of 'Turandot' this is also strikingly evident.

A good many critics have spoken of the effect of the Russians, especially Moussorgsky, on the score, but perhaps it would be fairer to say that it is rather the inevitable result of orientalism in music than of any definite outside influence. Certainly the prevalent orchestral colour of the whole is Puccini's own, and increases our respect for him as a master of scoring.

It must be confessed that there are not many things in the score which are at all likely to attain the world-wide popularity of some of his most famous solos. There are only two which are at all in the running. One is the aria of Calaf, sung after he has guessed the riddles while he is waiting for the dawn, and the other is the appeal of the young slave, Liù, to the Princess, in which she tells her it is Love which has given her courage to endure torture. These are typically warm-hearted and luscious Puccini tunes. The reason why nothing in the part of Turandot herself has inspired Puccini with emotionally coloured music is really much to his honour. Melodies in the melting mood would have been totally at variance with the character of the icy cold and cruel Princess, and Puccini has consistently striven, with a large measure of success, to mirror this in his music.

The most taking number in the whole opera is the trio sung by the three comic Ministers, Ping, Pong, and Pang, who in spite of their Chinese names are really three typical characters of Italian comedy. They first try to dissuade the Prince from attempting to guess the riddles, and then strive to persuade him to reveal his secret, and so save the town from the horrors of wholesale massacre.

These are an essential part of the drama, but the first scene of the second Act is taken up by a long trio which is quite irrelevant to the action, although musically delightful, in spite of its length. It is in the vein of 'Gianni Schicchi,' reminiscent of Sullivan, and deliciously scored. It is interesting to compare the way in which Puccini has made use of musical contrasts here, with the carrying out of a similar idea in Strauss's 'Ariadne.'

Under Toscanini the performance was remarkably finished. A moral as to the danger of over-careful rehearsal may be drawn from the fact that at the first performance there was one hitch at a place which had gone perfectly smoothly at the dress rehearsal. The chorus singing was admirable, and of the three principal characters Rosa Raisa (Turandot) and Michele Fleta (Prince) overcame brilliantly the difficulties the librettists placed in the way of their winning the sympathies of the audience; and Maria Zamboni as Liù, the young slave, acted and sang with charm and tenderness. Of the rest of the cast special mention should be made of Francesco Rimini as the chief Minister.

The Vice-Chancellor of Oxford University has given his consent to the formation, on a year's probation, of an Oxford University Opera Club.

## Musical Notes from Abroad

### HOLLAND

The closing month of the season has not been an exciting one, though the first production in Holland, at Amsterdam, under Mengelberg, of de Falla's 'El Retablo de Maese Pedro' and the visit to Rotterdam and The Hague of the Ballet of the Paris Grand Opéra, have added distinction to it. Mengelberg has made a serious study of the work of de Falla, and had already conducted performances of 'El Retablo' in America, so that many of the disadvantages of a first performance were removed. The vocal parts were undertaken by Vera Janacopulos (Melisendra), Thomas Salignac (Pedro), and Hector Dufrainne (Don Quixote), and apart from the fact that the last-named seemed either to have a voice that was not sufficiently strong, or not to have gauged sufficiently the size of the theatre, they did wonderfully well. Even better was the orchestra of twenty members, with its hard scintillating tone but expressive rhythm, while the mounting and play of the marionettes were a triumph for Dutch staging. The high prices and the fact that it was so near the close of the season, militated against there being a large audience, but the reputation of the piece and the participants brought a fairly good number together, and the work was received with great enthusiasm. So also was de Falla's latest work, 'Psyché,' for voice and chamber orchestra, his seven 'Canciones Populares Españoles,' and Mozart's 'Marriage of Figaro.' The visit of the French Ballet was more successful at The Hague than at Rotterdam, where it did not attract the attention it deserved. Even granting that the French conductor was not able to get from the Dutch orchestra all that might have been got by a conductor with whose methods and personality the players were more familiar, the undertaking was well worth the effort and expense entailed. Stravinsky's 'Les Abeilles' was the least familiar work, and was very popular. Other works were Messager's 'Les Deux Pigeons,' Paul Dukas's 'La Péri,' Délibes's 'Sylvia,' the ballet from 'Faust,' and an arrangement of music by Chopin, 'La nuit ensorcelée.' As a change from the more solid methods of the Dutch ballets, of which there are a number, though none are of the highest standard, the stage performances were both delightful and instructive. Another French visit was that of Louis and Lucie Vuillemin, the former of whom gave lectures on 'Gabriel Fauré et son Œuvre,' with illustrations by Madame Vuillemin, and on 'La Musique en France au 17<sup>ème</sup> siècle,' illustrated by a local quintet which calls itself 'La Société hollandaise d'instruments anciens.' Both the music and the instruments themselves (lent by Dr. D. F. Scheurleer) were of more than ordinary interest. A movement of a new Symphony for a large orchestra and chorus, by Dina Appeldoorn, showed this young composer to be possessed of considerable power of expression, but the work failed largely through being too heavily scored for its purposes. With the lighter hand that should come with experience Mlle. Appeldoorn should do excellent work in the future. The movement was given by The Hague section of 'Toonkunst,' and was conducted by Dr. Joh. Wagenaar, whose 'Jupiter Amins' and a short number, 'Calme de Nuits,' to words by Camille Saint-Saëns, should teach his lady pupil much in the way of handling large forces. The Russian vocal Kedroff Quartet has been having considerable success here, and among other visitors Solomon, the English pianist, and Beatrice and Margaret Harrison have won many friends for themselves and for British music. From the public point of view it was unfortunate that the two Harrison sisters should have been booked at The Hague for the same night as that fixed for the opening of the French ballet. Notwithstanding this, however, the fine playing of the 'cellist aroused both surprise and delight among the critics and public who were able to attend and hear her, and she is sure of a very hearty welcome whenever she comes again, which all agree in hoping will be soon.

HERBERT ANTCLIFFE.

## MONTE CARLO

## AN ENGLISH BALLET

The Diaghilev Ballet troupe produced for the first time an English ballet here on May 4. The piece was 'Romeo and Juliet,' by Mr. Constant Lambert, a twenty-year-old student of the Royal College of Music, where he has worked under Dr. Vaughan Williams and Mr. R. O. Morris.

It had long been a matter for surprise that M. Diaghilev had not, in all the years during which the English public has been his most faithful and consistent supporters, thought fit to commission any English musician to write for him. Characteristically, this remarkable man, now that he has turned our way, has lighted upon an utterly unknown youth—and, be it added, a very clever one.

The new ballet is, like all the recent productions of the Diaghilev Company, 'only a little one.' Clearly the master-mind has decided that the day of the big, imposing spectacles such as first made the fame of the Russian Ballet is past. This 'Romeo and Juliet' is a mere trifle, but a very spirited, agreeable, and elegant trifle. The subject is hardly so much 'Romeo and Juliet' as the Ballet itself. It has occurred to some lively mind that the behaviour behind the scenes of the youthful flock of dancers was in itself matter for a spectacle. Hence this so-called 'rehearsal without scenery.'

Part I is simply a morning practice of the Russian Ballet with M. Slavinsky—that cheerful, breezy, athletic young man—as the dancing master. The only element of plot is supplied by the late arrival of the two principals—Madame Karsavina and M. Serge Lifar—who, it is hinted, are in love seriously and not merely ballet-wise. In Part 2 we see the troupe rehearsing a pantomime version of 'Romeo and Juliet,' and again everything is quite informal. It is indeed as though we were taking an unauthorised glimpse behind the scenes. Only the three or four principals (Karsavina and Lifar are, of course, the lovers) are in costume. The ballet in general wears its practice uniform, and sits about the stage in groups when it is not taking part. The Shakespearean scenes are very brief, and have something of the character of a charade. Only it is a charade played by young people for whom beauty and grace of gesture and movement are second nature. Lifar sketches with a turn of his head the love-lorn Romeo. And see Karsavina, pale as a moonbeam, abstracted and virginal—the Juliet of a dream! M. Tcherkas has a light dance to express Paris; and Madame Sokolova, in a huge, fantastic hat, plays the Nurse with solemn drollery. The Russian Ballet has not taken up 'Romeo and Juliet' very seriously, but, in this casual and lighthearted handling, there are some impressions of delicious grace. How is it all to end—since we are not asked to be much interested in Montagues and Capulets? It ends with an elopement from the ranks of the ballet of the two principals—a gay elopement, with a pantomime-charade of flight by motor-bicycle and aeroplane.

The fortunate youth, Mr. Lambert, who has such charming people to interpret this his first work, is worthy his fortune. He has written a very pretty, engaging, piquant little score. In form it is a suite of short, self-contained numbers. Mr. Lambert has not attempted to overbid the other young Diaghilev musicians on points of oddity and crazy surprises. In that remarkable galley he must, indeed, be esteemed a person of caution and respectful traditionalism. He has recognised that music was not born yesterday—that it has a past.

He has scored his dance suite for small orchestra. Everything is unclouded and agile. True to his generation, he edges away from sentimental expression. The taste of his music is dry (as opposed to sweet). Nothing clearly would annoy him so much as diffuseness, and all he has to say he tries to say pointedly in two minutes. His rhythms take some pretty little wilful turns, and his part-writing does not shun an occasional sharp clash, but there is nothing at all of the aggressive, spit-in-your-face manners of some of the young Frenchmen. In sum, Mr. Lambert is not above being

pleasing, and one can see that that may in some quarters be a reproach to the new ballet, especially as all the action is happily innocent without an equivocal suggestion. To the art critics must be left the discussion of the curtains and other decorations by MM. Max Ernst and Joan Miro, who are, it appears, the leaders of the latest Paris art fashion, 'Super-realism.' Their work is certainly as odd as the seeker after novelty at the Diaghilev Ballet has a right to expect. M. Ernst's first curtain is a sunrise at sea—the sun depicted as by a child with a pair of compasses and coloured chalks. M. Miro's curtain, representing apparently, sub-aqueous life, and his moon in the 'Romeo' scene—a vast gramophone disc—will equally be discussed.

## 'LES BICHES' AND 'BARABAU'

Along with established pieces of the older repertory the Ballet has also performed 'Les Biches' (music by Poulenc) and 'Barabau' (Rieti). The former is a piece of tired, post-war frivolousness—deliberately empty, and a shade vulgar. It is a symptom of the uprooting of the Russian Ballet from a territorial home. The ballet has here lost touch with its old folk-element, and does its best with what the vacuous life of the big, expensive hotel has to offer. 'Les Biches' is, of course, more at home at Monte Carlo than anywhere. For my part, I positively dislike it—and yet must recognise that, for what it sets out to do, it is elegant and clever, and incomparably better than anything of the sort in which M. Diaghilev had not had a hand. The gaiety of Poulenc's music has a rasp—the gaiety of people who sit up too late and drink rather too much, and would be all the better for having to work for an honest living.

Londoners have seen 'Barabau,' which is a piece of Italian rusticity with some rather jolly jokes in the music and carefully stylified horse-play on the stage. Again—not one of Diaghilev's great things, but how much better than most other people's best! C.

## TORONTO

There are many political ways of cementing international friendship, as a glance at history will show. But it does not often fall to the lot of one of the arts to bring influence to bear upon the relations between one nation and another. Yet we are told by one of the leading Cincinnati critics, that the visit of the Toronto Mendelssohn Choir, under Dr. H. A. Fricker, and the tremendous success of the three concerts given in conjunction with the Cincinnati Symphony Orchestra, under Mr. Fritz Reiner, were undoubtedly of great international significance. The writer hinted that, generally speaking, a country's national importance may be estimated by the quality of its art. Now that these concerts are over, there are thousands of people at Cincinnati who have an entirely new conception of Canada and its people.

Space does not permit of detailed comment, but it may be recorded that the *a cappella* work of the choir, under its own conductor, was a revelation to Americans, and the performance of the ninth Symphony, under Mr. Reiner, eclipsed, for masterful yet dignified brilliance, anything the Mendelssohn Choir has attempted under foreign direction.

There have been two magnificent, but (as usual) poorly-attended recitals, in Massey Hall this month. The first introduced to Toronto America's fine violinist, Albert Spalding, an artist who is as great a human personality as he is musician, and who possesses, in addition to faultless technique, a quality which is, so far as our knowledge goes, unique—that of producing a remarkable variety of tone-colour; so much so, that it is difficult to believe that only one instrument is speaking.

Then came the famous Fisk Jubilee Singers, a quintet of negro vocalists who have knowledge of voice-production and tonal beauty of a quality entirely foreign to this country. Their programme of 'spirituals' was a revelation of sheer melodic purity, such as any nation should be proud to call folk-song.

Local recitals have been given by Hubert S. Martindale (vocalist), the Barnaby-Nelson Studio Club, and pupils of Paul Wells and Viggo Kihl (pianoforte), of the Toronto Conservatory staff.



## VIENNA

## OPERATIC HAPPENINGS

The widespread belief that the custom of writing music 'to order' is a symptom only of our mercenary age is as erroneous as many other superstitions based on a roseate conception of the 'good old times.' To see Richard Strauss composing a Pianoforte Concerto—the much-discussed 'Parergon'—for a Viennese pianist in exchange for a fantastic fee is not so disagreeable as the fact that the artistic value of the Concerto is virtually nil. That Strauss composed it 'to order' certainly does not weigh heavily, and the Concerto shares its mediocrity with much of the 'occasional' music written by far greater masters.

The circumstances of its origin may also account for many of the weaknesses of Adolphe Adam's old opera, 'Si j'étais roi.' Adam composed this unassuming specimen of *opéra-comique* to aid the then ailing Théâtre Lyrique, of Paris. He penned it within a span of three weeks, which is a formidable record even for so prolific a composer, who was wont to turn out as many as three or four operas within a single season. With the precedent in mind, the management of the Volksoper resorted to Adam's piece to increase its waning receipts. The hope proved futile, and the outcome more than explained the fact that merely the Overture of this opera has survived. The plot is of disarming simplicity, and the music no less antiquated to our taste than the pieces of Auber, or Lortzing's 'bourgeois' operas. Mozart's comic operas, it seems, will survive in splendid isolation.

At the same Theatre, Julius Bittner's comic opera, 'Général d'ampour,' merely succeeded in weakening the impression which this all too versatile composer had but recently created with his *chef d'œuvre*, the 'Great Mass.' The score is not devoid of the refinement and of the tasteful orchestration to be expected from a musician of Bittner's ideals; but such virtues were ill-applied in a disguised operetta (albeit a historical one, with the Emperor Napoleon as its unseen hero), and the result was a hybrid—neither fish nor flesh.

Emmerich Kalman is not open to such reproach. His new comic opera, 'The Circus Princess,' was produced by the Theater an der Wien with all the accompanying features of an international event. By virtue of the phenomenal success of 'Countess Mariza,' Kalman is to-day the acknowledged leader of Viennese operetta; and rightly so, for he knows the unfailing recipe for this species of entertainment. Unburdened by æsthetic scruples, by the grand-opera aspirations of Lehar or the Offenbachian inclinations of Oscar Strauss, Kalman writes music with an admittedly strong popular note. His claim to success is backed by a fine sense of rhythm, brilliant orchestration, and the ever convincing innate Hungarian character of his music (blended with Viennese elements and, in his new piece, with Russian strains demanded by the plot).

At the Volksoper an exotic guest, Teiko Kiwa—somewhat blatantly announced as a 'world-famous' Japanese soprano—attracted unusual attention. The mistrust inspired by the proverbial enthusiasm of the crafty press-agent gave way to genuine admiration when this singer impersonated Puccini's 'Madame Butterfly.' Madame Kiwa displayed a big, ringing soprano voice capable of expressing the whole gamut of emotion. In her acting, which was the most remarkable quality of her performance, she weds Italian realism with primitive Oriental force and Western culture and restraint. Such commendable self-discipline, unfortunately, is absent from the 'strong' effects with which Maria Jeritz, back from America, is again serving her delighted, if diminishing, Viennese clientèle. Madame Jeritz's violent methods were in place in the wild-West romance of Puccini's melodramatic 'Fanciulla del West,' but marred the effect of her 'Jenufa' in Leos Janáček's opera of that name. Here, 'the play's the thing,' not the rôle. Robbed of all opportunities for the display of acrobatic facilities, Madame Jeritz coped unsuccessfully with a rôle which demands not cinema tricks but genuine and sincere humanity. On hearing this opera, the listener is again struck by the 'modernism' of the music, written twenty-six years ago, and is again surprised that this early work should have

remained the supreme and unsurpassed artistic effort of its venerable composer.

## VIENNESE MUSIC—MODERN AND 'MODERN'

Unlike Berlin, where Alban Berg's opera, 'Wozzeck,' has 'made history,' according to the opinion of the progressive critics, Vienna, his home city, has so far not heard his most important work. It remained for Heinrich Jalowetz, a young conductor from the Schönberg circle, to produce three fragments from the opera in concert form. Detached from its scenic environment, the music (in which Berg embodied the principles of expressionism so far back as 1914) conveys the erroneous idea of impressionistic mood-description. Yet the inherent dramatic strength did not miss its mark, even in this foreign environment.

It was distinctly encouraging to compare the vociferous success of such modernistic and supposedly 'unintelligible' music with the cool reception accorded, on the same occasion, to an academic composition such as the 'Fredegundis Variations,' by Franz Schmidt. Craftsmanship alone will not suffice in our progressive period to justify such perseverance in traditional style as Schmidt, avowed apostle of 'classicism,' delights in. It is particularly disturbing to observe a young and talented composer such as Erich Wolfgang Korngold among those most fiercely opposed to modern musical tendencies; but more annoying still to see him applying misunderstood modernism to an essentially conventional idiom, as in his new songs for contralto voice. These songs, which Rosette Anday sang with the composer at the pianoforte, pretend to a progressiveness which is merely external. Korngold trims his customary idiom—a composite of Strauss and Puccini—with arbitrarily interspersed 'false' notes, which are not the result of logically developed counter-acting melodic lines, but another symptom of the insincerity which has ever marred the output of this gifted young man. Empty pathos, obvious sentimentalism, and the outworn Korngold mannerisms prevail in the new songs, which are announced as studies for Korngold's next opera, 'The Miracle of Heliane.'

## COWELLISM

Modern to the extreme are the methods of Henry Cowell, a young composer-pianist from America. This modernism is not in his compositions, which rely on Stravinsky's example for grotesque effects, on MacDowell's (say) for 'sentiment,' and on Bach's for grandeur. Cowell is most original as a performer. To describe him as a pianist would be misleading. Rather he sees in the pianoforte a surrogate for the orchestral apparatus, and by alternate employment of his fingers, fists, and elbows, and by direct contact of his fingers and fists with the strings, Cowell strives for, and achieves, an astounding variety of tone-colour. His music is, apparently, conceived for an instrument of the future to combine the resources of a modern pianoforte with the facilities of a jazz-band. His performance is unusual, often alarming, but always interesting. Its coming is timely, perhaps, at this moment, when the 'virtuoso' school, built on the once epoch-making achievements of Chopin and Liszt, is beginning to outlive itself. Perhaps—who knows?—Cowell holds the key to new problems and possibilities of pianism.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

ALFRED KING, at Brighton, on April 26, aged eighty-nine. He was born at Shelley, in Essex, and at a very early age showed marked musical ability. At eighteen, he acted as organist at Cuddesdon Theological College, and shortly afterwards became organist to Earl Somers, at Eastnor, Herefordshire, and organist and choirmaster to the Llandaff Choral Union. He went to Brighton in 1865, where he was organist at St. Michael's, subsequently holding a similar post at the Parish Church for ten years. He was chorus master for the Brighton Festivals, organized by Kuhe a half-century ago. In 1883 he founded, with the

late Robert Taylor, the Brighton School of Music, of which he was still a director at the time of his death. He was the oldest Fellow of the R.C.O., President of the Brighton Musical Fraternity, Corporation Organist, and a prominent Freemason.

JOHN FRANK SHEPHERDSON, in a Cambridge Nursing Home, on April 25, aged thirty-eight. He graduated at Clare College in 1916, taking his Mus. Bac. and M.A. degrees a few years later. For some time he was assistant-organist at King's College, a past president of the Cambridge University Musical Club, hon. secretary of the C.U. Musical Society, and conductor of the Cambridge Philharmonic Society. He became music-master at the Leys School about ten years ago, and his term of office will long be remembered for the enthusiasm he roused for the finest music. Among the notable features in the school music were the annual Bach recitals, the boys themselves taking a prominent part in the performances of cantatas, &c.

MISCHA LÉON, suddenly, in the Ophthalmic Hospital, New York, on April 7, following an operation for abscess of the throat. His real name was Harry Haurowitz. Léon studied singing at Copenhagen, where he made his début in 'Fra Diavolo,' singing the title-rôle. He was well-known in various Continental cities, and in London, both as operatic artist and as recitalist. He married the Canadian singer, Pauline Donalda.

GEORGE SUTHERLAND, at Glasgow. Mr. Sutherland was an original member of the Glasgow Amateur Orchestral Society, which he led for some years. He was one of the promoters of the Scottish Orchestra, and sat for a period on the Committee of Management. Mr. Sutherland was the oldest living member of the Glasgow Palette Club, and was an ex-President. He acted for some years as musical critic to the *Glasgow Evening Citizen*.

## Answers to Correspondents

A. D. A.—What are we to say to a sixteen-year-old correspondent who wants to become (not at once, of course!) a musical critic? First, if he will be warned by the pronouncements of musical critics themselves, he will choose some other walk in life; for one and all declare (sometimes even in print) that it is a dog's life. Yet they look well on it, and (between ourselves, A. D. A.) we don't believe many of them would willingly change their job. So if you are really keen about it, go ahead. Your 'strong points at school'—literature and composition—and your 'passionate fondness for theory, musical history,' &c., indicate not only a bent, but an ability to achieve it, if you continue to work hard. Remember always that the way to learn easy and natural writing (the kind that there is always room for) is to *keep on* writing on all sorts of subjects. Don't confine yourself to music. Few music critics can write shorthand, and only some of them can tap a typewriter with neatness and despatch, but sooner or later they all wish they could. So, while you are still in the 'teens, when everything is possible and most things easy, master both accomplishments. Read all the musical criticism and journalism you can lay your hand on; and note in our review columns such books as have a bearing on the formation of musical taste. When you leave school try to obtain a post in almost any writing capacity on a good provincial journal. At the back of it all, build up a sound knowledge of music, past and present. If means permit, enter the Royal College of Music, where there is a class for this subject. (We are glad to hear that, though so young, you are 'already as much attached to the *Musical Times* as any "Old Reader."')

KIM.—Probably your needs would be met by Dalcroze's 'Method of Eurhythmics' (Novello) and Abdy Williams's 'Rhythm of Modern Music' (Macmillan).

L. W.—Your questions (1) to (4) seem to show that you have got either a bad pianoforte or a pianoforte in a bad state. We have only once played on an instrument made by the firm you mention: it was very poor. (5.) We prefer the opening bars of Chopin's D flat Valse without the broken phrasing you suggest. The whirling effect is better got by treating the passage as one long phrase, practically without accent. In the only edition we have at hand (that of Debussy) this is the reading adopted.

E. P.—(1.) It is generally held that in strict counterpoint one harmony per bar is the rule. But there are exceptions, which should justify themselves by their effect. (2.) The third of the dominant should not always be regarded as a leading-note. Only in passages where it clearly has that feeling (e.g., cadences) is there any necessity to make it rise to the tonic. (3.) The rule is quite sound, and you needn't worry about the note of the resolution making a fourth with the second note.

G. W.—Your 'Dancing Master's Kit' violin was probably made by Messrs. Longman & Lukey, a firm of music publishers that began trading at about 1767 as J. Longman & Co., at the Harp and Crown, Cheapside. They made a great variety of musical instruments of the small and 'freak' sort. The firm underwent many changes, its final title apparently being Broderip & Wilkinson.

—DOWLAND.—We do not care to discuss an adjudicator's pronouncement on the point you mention; a verbatim report of his remarks would probably justify his decision. Speaking without prejudice, however, we prefer your treatment of the opening bar to that laid down by the judge.

S. E.—Try Kitson's 'Harmony' (Oxford University Press), 'Musical Composition,' Stanford (Macmillan); 'Composition,' Stainer (Novello); and 'Outlines of Musical Form,' Albert Ham (Novello). We suggest the last-named as an aid on the composition side.

R. W. P.—A question of no general interest, even if we could settle it—which we can't.

## THE MUSICAL TIMES

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## CONTENTS.

PAGE

Our Thousandth Number ... ..	497
Our First Number ... ..	502
The Charm of Limitations. By Alexander Brent-Smith ... ..	503
Joseph Mainzer ... ..	504
Personalities among Musical Critics.—V. Richard Capell. By Basil Maine ... ..	506
Ad Libitum. By 'Feste' ... ..	507
New Light on Late Tudor Composers.—XVII. William Blitheman. By W. H. Grattan Flood ... ..	511
Music in the Foreign Press. By M.-D. Calvocoressi ... ..	512
Charles Burney in the Light of his Letters. By E. van der Straeten ... ..	513
Music in Tolstoy's Life. By his son, Count Sergius Tolstoy ... ..	516
The Pianoforte Concerto Problem. By Robert H. Hull ... ..	518
Points from Lectures ... ..	519
The New Organ-Pianoforte. By Anthony Clyne ... ..	520
New Music ... ..	521
The Musician's Bookshelf ... ..	524
Player-Piano Notes. By William Delasaire ... ..	527
Royal Academy of Arts. By Arthur T. Froggatt ... ..	528
Gramophone Notes. By 'Discus' ... ..	533
Occasional Notes ... ..	535
The Heather Festival at Oxford. By Frank Howes ( <i>Illustrated</i> ) ... ..	537
Church and Organ Music ... ..	541
Royal College of Organists ... ..	541
Letters to the Editor ... ..	543
The Amateurs' Exchange ... ..	546
Sixty Years Ago... ..	546
Royal Academy of Music ... ..	546
Royal College of Music... ..	546
Trinity College of Music ... ..	547
The Associated Board: Award of Medals ... ..	547
Music in Public Schools ... ..	547
The Influence of Music from Arabic Sources: Musical Association Lecture ... ..	548
The Union of Graduates in Music (Incorporated) ... ..	549
London Concerts ... ..	549
Competition Festival Record ... ..	551
Music in the Provinces ... ..	554
Birmingham Grand Opera Society ... ..	555
Music in Ireland ... ..	555
Sharps and Flats ... ..	555
The Development of the Folk-Song ... ..	555
Puccini's 'Turandot.' By Alfred Kalisch ... ..	556
Musical Notes from Abroad ... ..	557
Obituary ... ..	559
Answers to Correspondents ... ..	559

## MUSIC.

'Into Thy gracious hands' ('In Manus Tuas'). Short Anthem for All Souls' Day, Memorial or Burial Service. By ERNEST BULLOCK ... .. 529

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